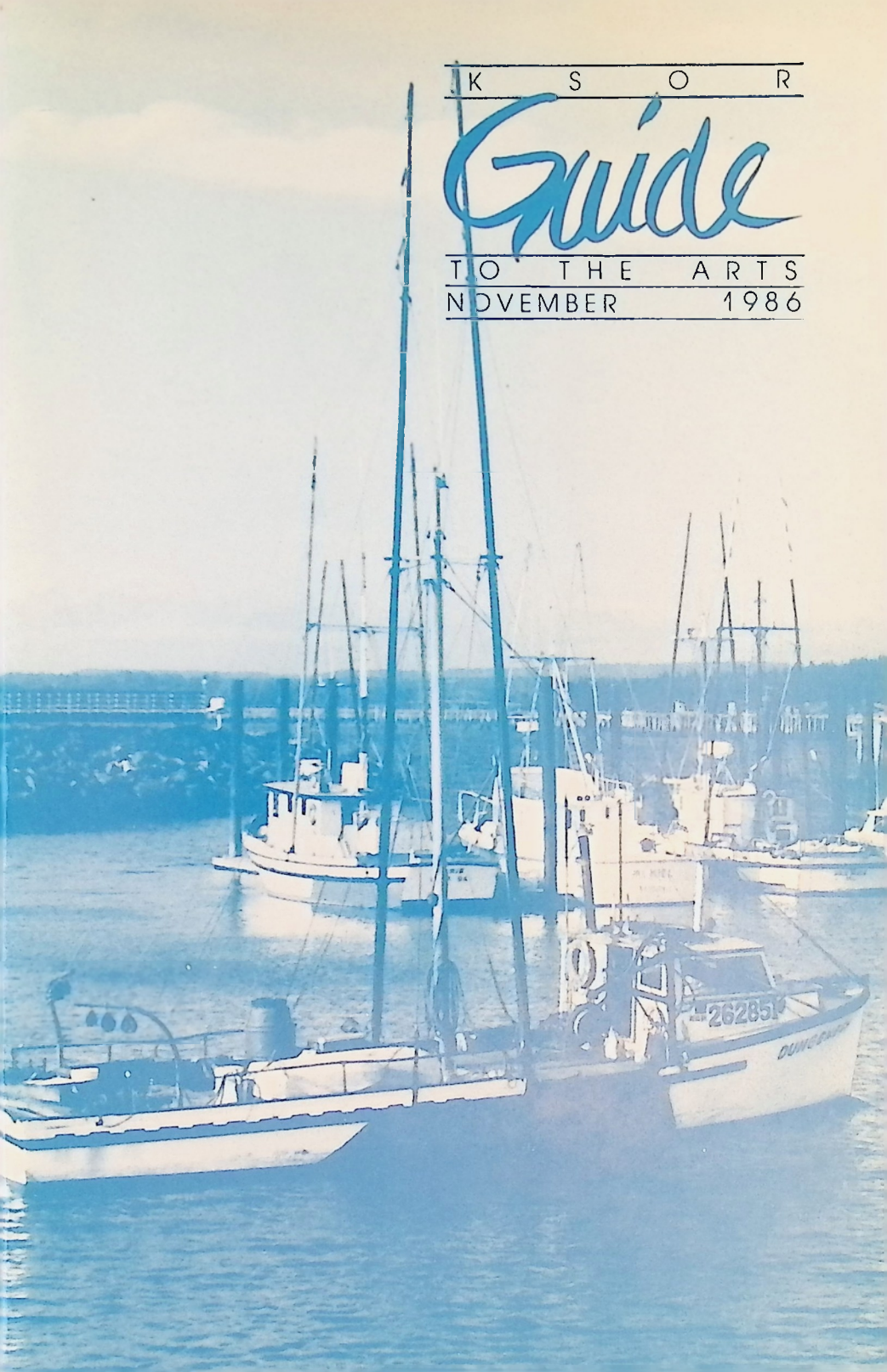


K S O R

Guide

TO THE ARTS

NOVEMBER 1986





K S O R

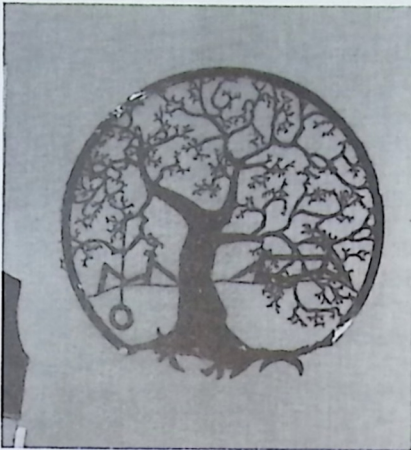
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NOVEMBER 1986

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

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by Michael Spady

KSOR welcomes your comments
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FROM THE DIRECTOR'S DESK

Another Marathon

Time flies and in fact six months have elapsed since our last KSOR Marathon. If our Spring 1986 fund raiser seems more recent to you, I can assure you it does to us too. But in fact we have had six months' programming, and expenses, since our last effort and once again it is time to replenish the coffers for another six months.

It has been a busy and exciting six months. We have had a whole series of staff changes after many years with virtually no staff turnover. Hopefully, we've completed our new King Mountain transmitter; and our new news department is, by now, a month-old friend to our listeners. We've invested a lot of energy in launching news and hope you find our efforts of value. On a more mundane note we've repainted a portion of our station's studios and tried to make life a little more pleasant for the volunteers who will be helping us during this marathon by purchasing a few used desks for the studio D area from which much of the marathon is conducted.

But while the addition of news is our major change this year (and in terms of significance probably our major change of this decade), for the most part we have no dramatically changed circumstances to point to by way of eliciting your support during this drive. Rather, we have much the same daily service we have offered in the past six months. And we have the bills, pending and anticipated, that must be met in the next six months to continue providing that service.

Sometimes I wonder how this thing called public radio can possibly survive on so fragile and short-ranged a budget premise. I was musing during a recent conference and it struck me that public broadcasting in this country is probably the world's most elaborate and fascinating exercise in entrepreneurial social paternalism. That is, we program things that we think will elicit some interest and that we think have social merit. And we rely on public support for such an effort. An analogous exercise might be to have everyone who thought the federal government was doing a good job put some money in an envelope at the end of the year, on an entirely volunteer basis, and send it to Washington. Or support our school systems on the same basis.

That's about the way public radio functions. I'm not certain how enthusiastic our federal officials would be about eliminating taxes and substituting the "marathon" system but, apart from the tremendous work load that a marathon imposes, we rather like the involvement with listeners and the synergistic effect that a marathon creates. Sometimes I worry about a public radio station doing its fifteenth or twentieth annual marathon. What would that sound like? What would there be left to say that was new? What would

we at the station, perhaps doing our thirtieth or fortieth marathon, sound like?

There are no answers of course. And no one knows whether the public radio service we struggle to support now will survive to its twentieth or thirtieth birthdays.

But I sort of like to flatter those of us who live in this region with the notion that, if there is any area of the country in which such an experiment as public radio will survive to its maturity, it will be here. KSOR is solidly connected to the communities it serves. I think you know that. The station has always enjoyed a depth of support and commitment on the part of its listeners that has been very important and meaningful to the station and to its staff. And so if public radio is able to survive its turbulent childhood and its shaky finances anywhere in this nation, I think it will be here.

So here we are again, after six months, with another marathon to conduct. Our purpose is to pay the bills for the daily public radio programs we routinely offer you. Our goal is slightly less than last spring. We're trying to shift more of our fundraising burden away from our members and toward support from business and industry. We encourage your renewal if it's due or a special pledge if it is not yet time to renew. And please tell your friends. They may not be members yet.

And with your continuing support we will not only maintain your daily public radio service, but we will also build toward the type of future we think you would want public radio to enjoy.

Ronald Kramer
Director of Broadcast Activities

P.S. We rarely print letters from listeners that "pat us on the back" but it would be disingenuous if I didn't admit that such mail gives everyone at KSOR a lift. Recently a letter arrived that had such an effect and said so well what we try to convey during a marathon that I thought you might be interested in reading it too. (We've purged the references to city and state in order to spare the feelings of some friends at another public radio station.)

Dear Staff of KSOR: September 15, 1986

As I sat here in my new home, working out harmonies in inversions for my musicianship class. I tried to figure out something, anything, I could do instead — without wasting the time that a full-time academic and part-time work schedule has made suddenly scarce. I considered going to practice for my organ lesson, but then thought

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Bandon	91.7
Big Bend, CA	91.3
Brookings	91.1
Camas Valley	88.7
Canyonville	91.9
Cave Junction	90.9
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Coquille	88.5
Coos Bay	89.1
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Lakeview	89.5
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LaPine, Beaver Marsh	89.1
Lincoln	88.7
McCloud, Dunsmuir	88.3
Merrill, Malin, Tulelake	91.9
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Parts P. Orford, Coquille	91.9
Roseburg	90.5
Sutherlin, Glide	89.3
Weed	89.5
Yreka, Montague	91.5

KSOR is a member of: NPR, National Public Radio, CPB, Corporation for Public Broadcasting, and CPBC-Consortium for Public Radio in Oregon, & an affiliate of American Public Radio.

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KSOR GUIDE/NOV 1986/3

no, because it's almost 5 PM. "All Things Considered" will be coming on. And then I remembered. This public radio station doesn't have weekend ATC. It doesn't even have ATC for the full hour and a half on Fridays, stopping instead after an hour. For that matter, neither does it have Marian McPartland on Fridays, or opera on Saturdays or "Hearts of Space" when I'm still awake or Studs Terkel, or "Micrologus" or "Jazz Revisited" or "A Note To You" or — and then I had it! I COULD WRITE A TESTIMONIAL FOR KSOR'S FALL FUND-RAISING MARATHON! WHAT FUN! (I admit I get my kicks in strange ways when I'm trying to avoid studying.)

You know I've heard you say so many times how unique KSOR is and how people move away and write back and say "you know I heard you say that and now I know what you mean" — and now that I've moved away myself and have to do without you, I know what you mean. You are unique.

I used to hear you say that and I'd think, "Well, of course you're unique; that's inherent to public radio vs. commercial radio, and I'd think, "Well,

that's very nice and all that, but since I do get you and not those other stations, it's rather a moot question." And THEN you probably said you needed pledges from people not only to keep you on the air, but to KEEP YOU ON THE AIR WITH THE SAME QUALITY PROGRAMMING, including all the programs that people call their favorites. But by then I wasn't really listening to you, since I'd already made my contribution anyway, and besides, I never seriously believed KSOR could actually broadcast without including all my favorites — I mean, those were inherent to a public radio station. Or so I thought.

I'm not going to say I didn't appreciate KSOR enough when I still lived in Crescent City, because I appreciated you immensely. I will, however, say I now understand — and I miss you terribly. Good luck with a fast and a relatively easy marathon this fall — and may people finally understand you!

Best Wishes,
(name withheld)

P.S. How much would it cost to put a translator in to [city]?

IT'S TIME TO RENEW YOUR MEMBERSHIP IN THE KSOR LISTENERS GUILD!

Send your contribution now!

- ☐ Composer / one year \$
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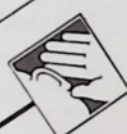
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**SUPPORT
PUBLIC
RADIO**

A Movable Intellectual Feast

by Warren Brown

Somewhere between Flint and Detroit, Michigan, he became grateful for National Public Radio.

It had been a long day, filled with tours of automobile plants, lectures on robotics — and a hamburger, badly cooked and quickly eaten.

He was a "news addict," hooked on newspapers and magazines, on *60 Minutes* and *Nightline*, and on the early morning TV shows that brought the world into his hotel rooms across the country.

But now, locked in his rental car, trapped in highway traffic miles outside of Detroit, there seemed to be a void. One local station was serving the usual "Top-40" fare. Another seemed mired in the analysis of somebody's broken marriage. Another was an "all-news" station: but most of the information was of local interest — not terribly useful for a business traveler who would be some 700 miles away the next day.

Twisting the car-radio dial produced more songs, static, and "talk" until, from the front and rear speakers, there came the probing voice of Susan Stamberg, co-host of National Public Radio's weekday newsmagazine program, *All Things Considered*.

What a show!

For the next 70 minutes, Stamberg and her partner, Noah Adams, took the traveler through the intricacies of the federal-budget battles in Washington, provided insights into continuing world conflicts, and reported enough business news to let him know what was happening at other companies during that day he spent in the auto plants.

He had missed the first 20 minutes of the 90-minute broadcast, which was transmitted live via satellite. But, all things considered, he was sated.



Susan Stamberg, former co-host of All Things Considered and now a special reporter for ATC, will host Sunday Weekend Edition in early 1987.

No wonder, NPR is a movable intellectual feast, replete with news, arts, and dramatic programming, served up daily by 325 member stations in 48 states, Puerto Rico, and the District of Columbia.

NPR is often the only substantial news outlet in communities off the beaten path of the national media. And in some places, NPR is the only concert hall or theatrical stage, too.

That exclusivity carries responsibility, NPR's leaders say.

"Everybody here is very wary of making mistakes" that could damage NPR's services to its estimated nine million weekly listeners, said Dean Boal, NPR's director of arts and performance programming.

"We're trying to focus more on our goals, to do the right things. We're trying to be careful managers," Boal said.

Doing "the right things" means providing listeners with as wide a variety of music, drama, arts, and arts criticism as possible, Boal said. But it also means giving them as many sides of a news story

as there are available, said Jay Kernis, executive producer of NPR's newest newsmagazine program, *Weekend Edition*.

"We never assume that there are only two sides to a story," said the 34-year-old Kernis. "We always ask: 'How many sides are there and how many can we reflect?'"

That kind of dedication to product excellence ultimately pulled NPR through the darkest days of its 16-year history, said NPR president Douglas Bennet, recalling the network's fiscal crisis of 1983, when NPR was \$9 million in debt.

But, through all of that, NPR (established by the Corporation for Public Broadcasting in 1970) did not lose audience loyalty, Bennet said. "In fact, the crisis had the opposite effect," he said. "The listeners were deeply concerned about the prospect of losing NPR in 1983. They and other donors responded vigorously to saving NPR and the member stations."

Vigorously? "They came up with \$2 million," said Stamberg of *All Things Considered*.

"NPR tried very, very hard" during the crisis "not to sacrifice the quality or the integrity of the news services" that had won the network listener loyalty in the first place, Bennet said. "We made some terrific cuts on the arts and performance side. But we held cutbacks on news to a minimum. We did not touch our flagships — *All Things Considered* and *Morning Edition*."

Indeed NPR took another approach that companies in similar straits would have gone to great lengths to avoid: the network cleaned and aired its dirty linen in public on a daily basis. Correspondent Scott Simon, now the host of the popular *Weekend Edition*, recalls the time. He was the person chosen to do the cleaning and airing.

"It was the roughest thing I've ever done, in terms of trying to be impartial and be a good reporter," said Simon. He had covered wars in Latin America and had reported on other world events. But, despite the hardships involved in those foreign assignments, coverage was relatively easy, "because then I was



Scott Simon, Host of *Weekend Edition*.

reporting on problems that were affecting other people," Simon said.

Integrity under pressure eventually yielded even more listener loyalty. "It gave us an opportunity to demonstrate what kind of news department we really were ... We were all heartened by the rallying around of our audience. People felt that we did stand for something and that we were worth protecting," Simon said.

Said Stamberg, who has been at NPR since its inception: "The main thing is that the product never failed its audience. The listeners were the ones who let their representatives in Washington know what a resource we were."

Changes in management and funding practices also helped.

In a major move away from the way public radio was financed, the Corporation for Public Broadcasting last November approved giving \$42 million directly to member stations, beginning in fiscal 1987. That means bypassing NPR and other program producers and making the member stations responsible for buying news, public affairs, and entertainment programs.

Of the \$42 million, \$10 million was earmarked for national-program production and acquisition grants; another \$3 million was set aside by CPB for innovative-programming grants.

The new funding structure was designed by NPR in an effort to lessen its financial load, while giving member

stations a more active role in broadcasting matters, Bennet said.

"We now have a strong membership base, one that will help us be around in the future," said Bennet, who added that all of the cost-cutting and financial restructuring is beginning to pay off in dollars and cents.

"In September 1985, we had a surplus of over \$1 million. That was our first surplus in years," Bennet said. Next September, NPR intends to pay off the balance of the \$7 million it borrowed from CPB to stay on the air, Bennet said.

But NPR won't stop there.

"We have a goal of doubling our audience by the end of the next five years," said Bennet. That means coming up with 18 million weekly listeners, an ambitious goal for a network whose member stations now have relatively small audiences.

A lot of the stations have the potential to have larger audiences," Bennet said. "Always, when you're digging out of the kinds of financial problems we were in, it's always useful to have goals."

Anyone who has heard *Weekend Edition*, NPR's latest creation, would have to give Bennet and his talented staff the benefit of the doubt. Saturday mornings on the radio just aren't the same anymore since *Weekend* went on the air last November 2.

The show is both casual and fast-paced. It is in-depth without being the least bit boring. It zeros in on news events without being maudlin or engaging in overkill.

Weekend Edition is an outgrowth of *Morning Edition* and *All Things Considered*, both of which are award-winning pieces of daily electronic journalism.

Weekend Edition is two hours of live broadcasting, beginning at 8 am (EDT). The show is broadcast, with updates, at least two more times during the day.

We decided that we were going to do a different kind of show for Saturday, one that people could listen to in their bedrooms, or at the breakfast table — one that they could listen to as they go about their Saturday chores," said Kernis, the program's executive producer.



Bob Edwards, Host of Morning Edition

"On Saturday, the pace of the week changes for most of us, and *Weekend Edition* reflects that," Kernis said.

Simon, *Weekend's* reporter-host, wanted to create a show that was informative, but fun. To pull that off, Simon said he became something of an aberrant host, "one who is a little bit more active and participatory in interviews than normal." But the show works, and it has been playing to rave reviews, much to the delight of Simon, Kernis, and their support crew of six.

"Can you imagine coming off of a financial crisis and then turning around and asking for funding for a new program, and then getting that funding?" one NPR official asked. "Can you imagine doing that, and then producing that program and having it succeed like this?"

Are these happy people, or what?

"We're happy," said Kernis. "We could use another person to help with the show," he said, referring to *Weekend's* thin staff. "But we just don't have the money in the budget for that person," Kernis said.

A complaint?

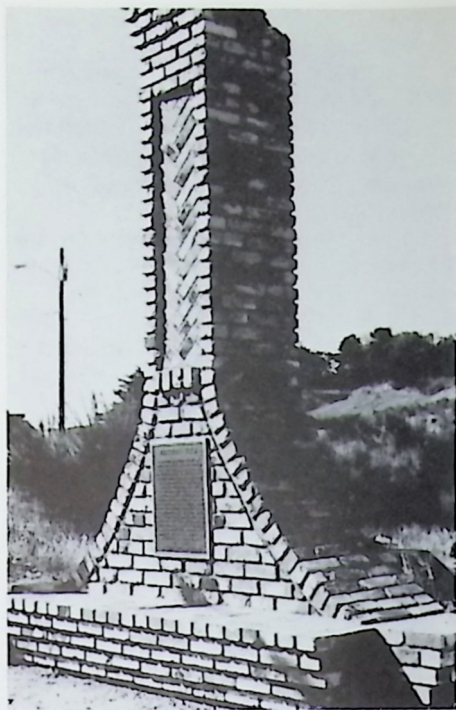
"No," said Kernis. "We've become very good accountants" since 1983, he said. "I nickel-and-dime my producers to the point of distraction sometimes. But that's very good. It's not necessarily a strain. It's something we'll live with and, right now, it's something we're doing very well."

Warren Brown is also on staff at The Washington Post.

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Bandon Story

Photos by Michael Spady



Monument commemorating 50th anniversary of the 1936 Bandon fire

by David Johnson

Southern Oregon, reeling from two decades of tough times, has been justifiably called the Appalachia of the West. The economic disparity between the State of Jefferson and say, Atlanta, Dallas-Fort Worth or Marin county, is evident to anyone cruising small town main streets lined with junk shops and boarded-up storefronts. Here, the war on poverty still rages. There are SRO crowds at employment and welfare offices, log trucks rusting in backyards and a steady stream of U-hauls enroute to somewhere else.

But there are signs of a turn-around. One of the brightest beacons is the coastal community of Bandon. Fifty years ago it was a thriving seaport and vacation spot. Then in September 1936, a forest fire leveled the town. The locals cleaned up the charred mess and rebuilt. In 1975, most of the "temporary" buildings were still standing. Many were vacant, all needed a coat of fresh paint.

Lynn Callahan, owner of the Bandon Card Shoppe, remembers a sense of a place dying. "It seemed like the few tourists who did come into the store had wandered down here by mistake."

Then the demographics started to shift. A laid-off millworker and his family pulled up stakes and headed for Ketchikan, Alaska. A potter and a waitress moved into their cabin. A shrewd realtor advertised in Southern California. A few retirees purchased view homes on the bluff above the beach. The changes were subtle but accumulative. By 1980, the elements for a dramatic change were in place.

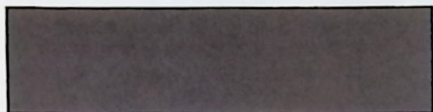
A small core of civic activists comprised of old-time residents, enthusiastic emigrés, artisans, merchants and enlightened city and port officials started working together in earnest. It was clear that Bandon's economy could no longer rely on the fisheries, lumber and agriculture. The word on everyone's lips was "tourism." It had worked back in the old days before the fire and, perhaps, it could again . . . but who would want to visit a place that looked like it was about to dry up and blow away? This question was

answered each time a traveler zipped through town, stopping only if Bandon's one traffic light was red. It was obvious that a lot of work was needed to spruce up the town and make it appealing to tourists. The community rolled up its collective sleeves and proceeded to reshape its image. City manager Ben McMakin wrote a successful HUD grant. The money went into street improvements, storm drains, parking areas, and two welcome arches reminiscent of those that greeted vacationers in the 20's.

In 1983, the Port of Bandon, the federal and state Economic Development Agencies and the Corps of Engineers combined resources to reconstruct Bandon's waterfront and boat basin.

These two projects set the stage for further embellishments. Old town merchants took advantage of a revolving loan fund to refurbish their businesses. Local artists and craftspeople organized to develop outlets for their work. Galleries and shops began to pop up like coastal mushrooms. The town was amazed to discover the wealth of talent hiding out in the gorse. Currently there are five art galleries featuring Bandon artists: Rivers





End, Brigance, Northwest Collectors, 230 Second Street and the Grey Whale Gallery. Crafts are well represented by Bandon Art Glass, Whiskey Run Silver, Westerly Webs, and Charleston Pottery. Other craftspeople work out of their homes including Sari Fennel and Betsy Harrison of Shear Delight, wood turner Mark Stevens, Sambra Mitchell of Raggedy's Silks and Yarns, and wood carvers Bob Diedrich and Steve Kuntz.

The literary arts, although not as visible, are also flourishing in Bandon. A group of writers and artists recently published the "Flotsam and Jetsam" issue of the *Bandon Undertow*. The publication format was a large envelope full of sketches, stories, poems and articles. The University of Bandon's English Department has sponsored poetry readings — the most recent was in mid-October — and plans more. Also in the works are a



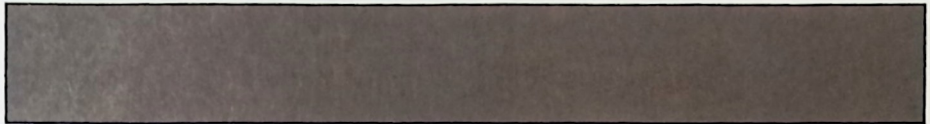
Joyce Farr visits Westerly Webs

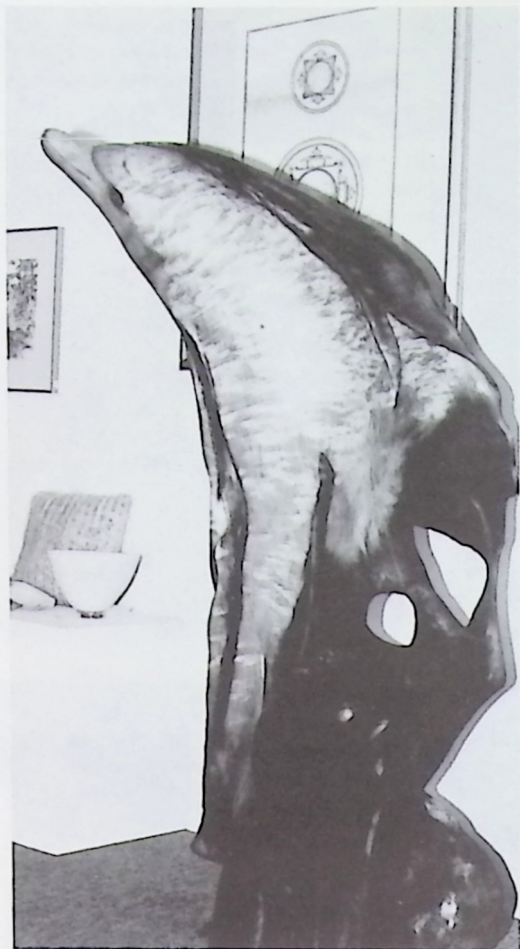


printing arts exhibit, and the first publication from Songs Before Zero, a small press edited by Jim Dissette. Dissette's first book will be a translation of Pablo Neruda's *Heights of Macchu Picchu*. For those who read, rather than write or print books, there are some great bookstores in town: Center Books specializing in New Age material, Western Heritage, Bandon Book and Frame, and an extended paperback selection at Shindler's Drugs.

As for the performing arts, well, listen to this: From the first day it opened its doors, Harbor Hall, a 300-seat performance center, has been packing them in with concerts, plays, dinners, weddings, conferences and dances.

Manager Doug Martin is pleased with the community's response to the hall. He thinks Harbor Hall offers an alternative to the saloons; a place for the family to





"Winter Dolphin"

by Jim Kurtz at 230 Second Street Gallery

enjoy entertainment. Some of the acts he has booked are Taj Mahal, Oregon, Doc Watson, Anger-Higby and Alex DeGrassi. Harbor Hall has also formed a successful partnership with the Bandon Playhouse long in need of a place to stage its productions. Last year's "Fiddler on the Roof," and this year's "Sound of Music" were both smash hits. The Playhouse has also presented "A Delicate Balance" and Moliere's "The Doctor in Spite of Himself" at Harbor Hall. Their next project, "Strange Snow," is planned for late November.

As well as a blossoming of the arts, other factors have contributed to Bandon's emergence as a tourist attraction: the "Bolduc," a small sternwheeler,

plys the Coquille River, offering a scenic and serene adventure along the winding waterway. A cannery warehouse has been converted into a mini-mall, and the old Coast Guard Station now houses the Coquille River Museum, Rivers End Gallery, In Touch Massage, and Sharon Hebel Bookkeeping. When you figure in the Game Park, tours of Bandon Cheese Factory, Cranberry Sweets, and over two dozen restaurants it becomes strikingly clear that Bandon is on a roll.

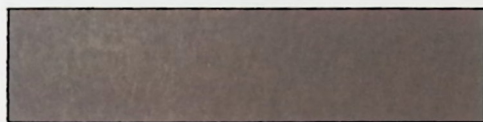
A portion of the credit for this success should go to the Chamber of Commerce who used transient tax funds to aggressively advertise in *Sunset*, *Oregon Coast*, *Pacific Northwest*, and other magazines and newspapers throughout



The Bolduc cruises on the Coquille River



"Nemesis," Bernie Dal Mazzio's work in progress



Mary Hedges shows glassware by Jim Nowak at 230 Second Street Gallery

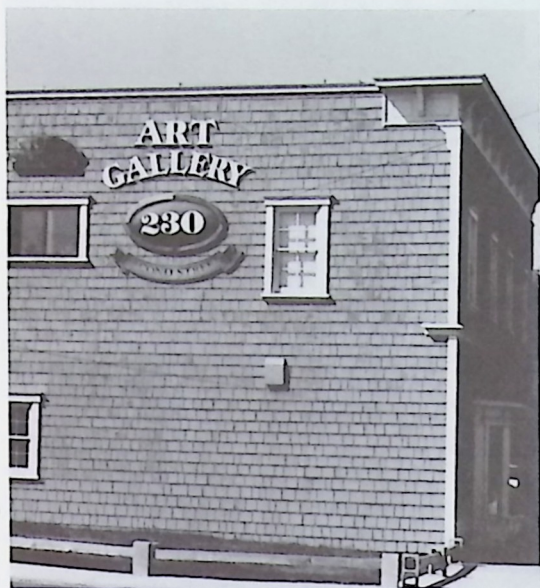
the Northwest. The message was: We've got it all — a stunning coastline, a bustling harbor, an oldtown district jammed with gift shops, restaurants, craft studios and art galleries. The artful landscaping of Bandon - by - the - Sea Gardens added a delightful garnish to all this comehitherness. The big question is has it worked?

Mary Poderis, president-elect of the Chamber of Commerce, thinks so. "It's all falling in place! Tourism is up 25 percent over last year. I feel really good about our progress."

Poderis, a six-year volunteer with the chamber, is particularly pleased with the influx of small conferences. Recently, the town hosted the Oregon Jaycees, the Juvenile Commission and the Oregon Newspaper Publishers Association.

So, it does seem to be working for Bandon. The grit and elbow grease, and most significantly, the cooperation of a community determined to survive through hard times have paid off. Bandon is now known as a place to visit.

Last year, for example, the Sea Star Youth Hostel had over 1,700 visitors.



230 Second Street Gallery



*Buzzy McQueen weaves in
Westerly Webs*



Bandon Harbor



University of Bandon Jazz Quintet at Harbor Hall

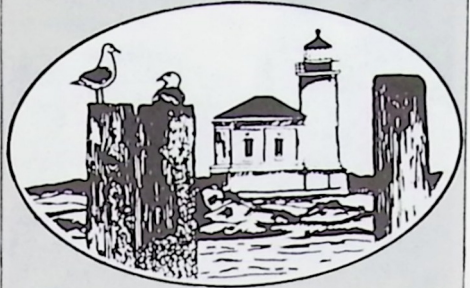
Apparently, Bandon is a legend among young Europeans.

The key to it all is that there are things to do as well as see. Bandon's social calendar is packed with winetasting parties sponsored by the Storm Watchers, fish fries and barbecues put on by local fraternal groups, and, of course, the Cranberry Festival each September. There are art shows, gallery openings, nature walks, and the erratic but always educational events presented by the University of Bandon.

Lynn Callahan, who has seen Old Town evolve from chipped paint and plywood on windows to the "Success Story of the South Coast," is pleased but wary. She hopes that growth will not turn Bandon into a strip city huckstering junk with neon overkill. Other citizens are also concerned with uncontrolled development. The city council and planning commission are currently ironing out the last details of an architectural review board that will monitor the impact of new projects. Inevitably, there will be growing pains. No place is Disneyland, not even Disneyland.

But it looks like Bandon-by-the-Sea has a good chance to have its crabcake and eat it too.

David Johnson also writes for Bandon's Western World.



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backs...
We like what they're
saying...**

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between Acapulco and Anchorage!

Malcolm H. Coming, CA

Nice, clean town. Enjoyed Oregon
coastline... I am going to
recommend it to others.

Howard L. Villa Park, ILL

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cheese factory...
people are friendly and helpful.

Ed N. Spokane, WA

West Coast Game Park...
Being able to handle these unique
animals is the greatest!

Jeffrey & Diane H. Lolita, CA

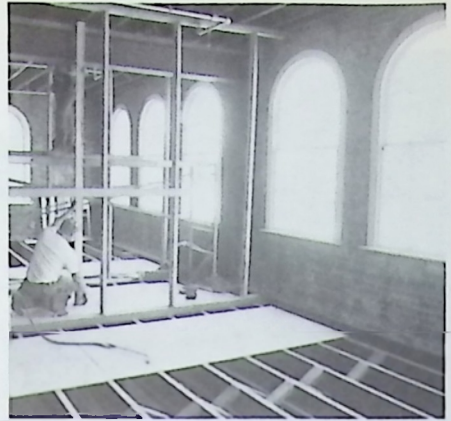
Events: Al Stewart Band, Nov. 14
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Umpqua Valley Art Center



Courtesy of The News-Review, Roseburg

The opening late last month of the new Hallie Brown Ford Gallery at the Umpqua Valley Arts Center in Roseburg is the highlight of an ongoing renovation of the 69-year-old brick building on Harvard Avenue.

It could be well into the next decade until the former veteran's hospital is everything the Umpqua Valley Arts Association envisions. But, until then, exhibiting artists will have a top-notch space in which to show their work.

"This is an upgraded facility," Charlotte Herd, the center's director, said. "We went first-class all the way."

First class translates into increased hanging space, a track-lighting system with dimmer control, new display modules, fabric-covered walls, specially designed fabric-covered shutters and new carpeting, all in complementing neutral tones.

It also meant a difficult reconstruction of the former multi-purpose room that won't be apparent to visitors to the new gallery, located in the center's center. Much of the expense of the \$64,780 project went into the rebuilding of the room from the basement up.

The four-month gallery project got going in June when 16 volunteers, including a contingent from the Wolf Creek Job Corps in Glide, spent a day tearing the place apart. Their efforts were valued at \$2,700, Herd said.

In August, construction began in earnest. Architect Bruce Ritchie of Afseth, Jacobs and Schmitz of Medford designed the new gallery and Lyle Lee of Roseburg is contractor.

Both the floor and ceiling were replaced. A 28-foot, 1,800-pound steel beam was required to support the new ceiling. New piping for the heating system was installed.

Hallie Brown Ford Gallery At The Umpqua Valley Arts Center by Linda Schnell

The electrical system was rewired and brought up to code. Window panes for the unique arched windows, which have become a symbol of the center, were replaced.

The gallery, as with much of the center renovation, is funded by contributions. Before the project could get going in earnest a last-minute fund-raiser was required. The July event raised \$7,500, Herd said. In addition, plywood for the project was donated by local lumber mills. The major benefactor for the gallery renovation, however, is Hallie Brown Ford of Salem. Herd declined to reveal the former Roseburg resident's contribution, saying only "it's a substantial amount."

The Oct. 20 dedication and annual meeting brought out many of the new gallery's benefactors who admired the recently installed Wildlife in Art Invitational Exhibit. Actually, this month's show "Winners of the 1985 Tree in Art Juried Show," featuring prints by Beatrice Berlin, porcelain by Katie Cauker and watercolors by Ellen Gaberhart, will have the distinction of being the first exhibit to spend a full month in the new space.

While toasting the new gallery, however, association members were well aware they were also saluting the continuation of the center's renovation. The refurbishing of the building was a requirement of a long-term lease the association signed with the City of Roseburg about 7 years ago. Already \$176,600 has been spent on the renovation of one suite of classrooms, the installation of a library-board room, administrative offices, gift gallery, heating system and exterior work.

Much is left to be done, Herd said. The next phase, which could begin in 18 months to two years, is construction of a major entry with handicapped access at the rear of the center adjoining the new gallery.

After that comes the changing of the old gallery at the west end of the building into a multi-purpose room, the renovation of the kitchen, outfitting the bathrooms for handicapped access and remodeling of upstairs studios. Recently, the association was granted a lease for the old park shop building in back of the center, which will be used for a ceramics and pottery shop.

The association's board realized when the master plan for the center's renovation was accepted that it would not be built overnight. They also resolved to pay as they go. "The community has been phenomenal in supporting the project," Herd said.

Other major contributors are the City of Roseburg, the C. Giles Hunt Trust and the Oregon Arts Commission Tax Check-Off for the Arts.

The completion of the gallery stands as a milestone in the renovation. News of the project was enough to boost the center's prestige with artists around the state, Herd said.

"Applications for monthly exhibits went up 200 percent when we announced that 1987 shows would be in the new gallery," she said.

The Hallie Brown Ford Gallery will put the Umpqua Valley Arts Center on the map, even if it has a few years to travel before the dreamed-of destination — the building's complete renovation — is reached.

Linda Schnell is Arts Editor and feature writer for The News-Review in Roseburg.

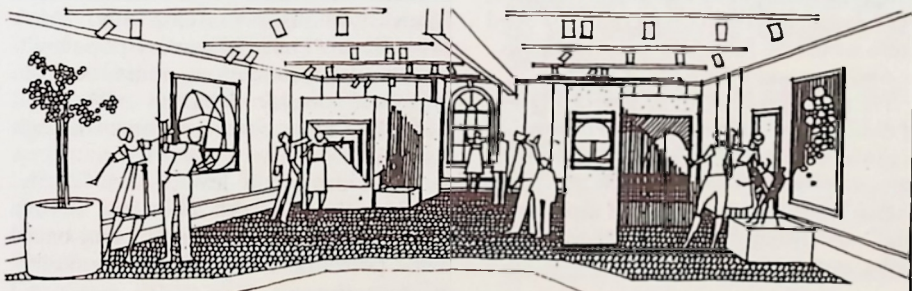
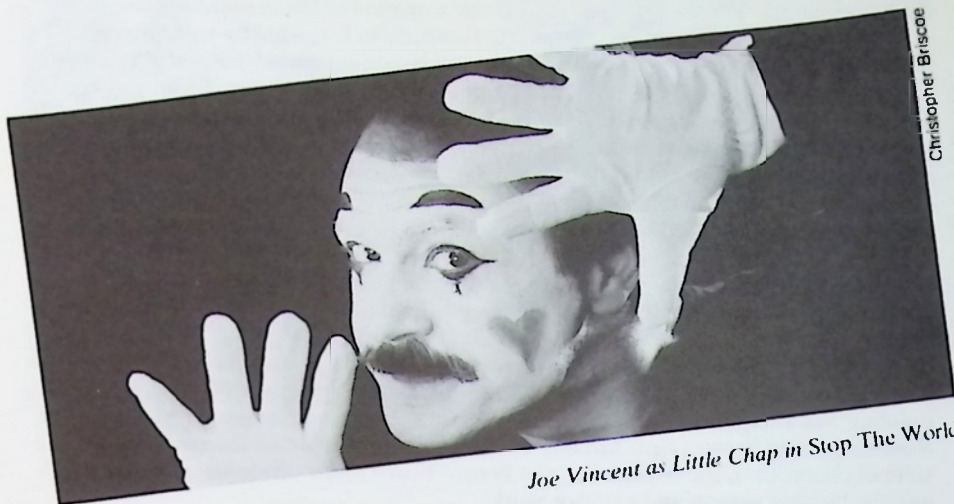


Exhibit Gallery, Umpqua Valley Arts Center, Roseburg, Oregon



Christopher Briscoe

Joe Vincent as Little Chap in *Stop the World.*

FORE!

Musical Theatre Coming Through

by Jim Beaver

Somewhere between the tee and the green the idea was hatched. No one remembers for sure when. But it was definitely during a round of golf that one member of the threesome blurted, "Hey, why don't we start a musical theatre company right here in Ashland?"

All agreed it was a grand idea. Between drives and chip shots the rest of that afternoon they laid the plans. It would be called the Lyric Theatre Company. It would not be community theatre, but instead, a professional company. And there would be full orchestra, the works.

And it would take a lot of work.

There would have to be a strong board of directors, incorporation as a non-profit organization and a grassroots fund raising campaign to get things rolling. These would-be impressarios were up to the challenge. They felt they had the talent and experience to pull it off.

The members of this ambitious threesome are Joe Vincent, a 14-year veteran of the Oregon Shakespearean Festival, Ellison Glattly, Professor of Voice and Choral Music at Southern Oregon State College and Doug Norby, General Manager and Musical Director of Rogue Music Theatre in Grants Pass.

"We know there is a market for musical theatre," says Norby. "We've been drawing 10,000 a season to see musicals in Grants Pass. And the Britt Festival's musicals ("Grease" and "Ain't Misbehavin'") have been very popular."

"But the productions must be professional," says Vincent. "Ashland audiences have come to expect a high level of quality."

"We'll meet that level," says Glattly. "We've got a wealth of talent in this valley. We hope to use artists and backstage personnel from the Rogue Valley

Symphony, Rogue Opera, Oregon Shakespearean Festival and Oregon Cabaret Theatre."

The energetic board backing the enterprise includes several young entrepreneurs such as Beasy McMillan, owner of three restaurants in Ashland, Ken Silverman, owner of the Nimbus stores, real estate investors Lance and Annette Pugh and Teri Koerner, owner of the Southern Oregon Reservations Center. The board president is Michael Donovan, owner of Chateaulin Restaurant.

The Lyric Theatre Company's first production, "Stop the World, I Want To Get Off," a lively comedy written by Leslie Bricusse and Anthony Newley, opens November 28th at the Stolp Theater at Southern Oregon State College. The original production starred Newley and launched his career. The Ashland production will star Vincent and another performer known for her work with the Oregon Shakespearean Festival, Gretchen Rumbaugh.

"When 'Stop the World ...' opened in London and then on Broadway it was considered quite unique," says Vincent. "The story of 'little chap' and his life with women was acted out in clown make-up in a single circus ring. The elaborate sets and costumes usually found on Broadway were dispensed with and Newley and his cast used pantomime instead of props — a la Marcel Marceau. It was very successful and ran more than 500 performances in New York."

Although New York producer David Merrick saved money on costumes and sets, he spared nothing on the musical score. "Stop the World ..." features some of the best loved songs in Broadway history, including "What Kind of Fool Am I," "Once in a Lifetime" and "Gonna Build a Mountain." "The Lyric Theatre chose this for its music," says Vincent, "and when the orchestra starts playing the overture on opening night the audience will know why!"

But the Lyric Theatre Company doesn't stop with "Stop The World ...". Still to come are an original musical Christmas show featuring well-known Christmas carols that Vincent says "is available to be performed at private com-

pany Christmas parties" and will also be publicly staged during the holiday season "somewhere in Ashland."

Following the holidays comes "Jacques Brel Is Alive and Well and Living in Paris," the musical revue Vincent starred in last winter in Ashland and Portland. "Brel" will be done at Windmill's Ashland Hills Inn throughout the month of January.

Then in mid-February the Lyric Theatre Company will present the longest running musical in New York history, "The Fantasticks." It will have an open-ended run at the Oregon Cabaret Theater (the old "pink church") in Ashland.

After that come "bigger and better things" still in the works, says Vincent. "All it takes is community support, both in attendance at the shows and in purchasing memberships as founders of the Lyric Theatre Company."

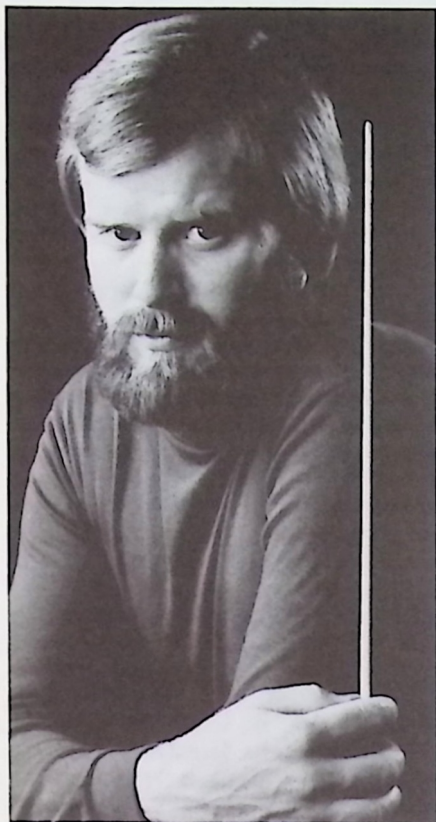
Membership privileges include priority ticket processing, invitation to an opening night champagne reception, an autographed poster from "Stop The World ..." and a listing in the program. For more information call 488-1926.

Jim Beaver is a member of the board of the Lyric Theatre Company and the owner of the Chanticleer Bed and Breakfast Inn in Ashland.

Performances of "Stop the World, I Want To Get Off" will be at the Dorothy Stolp Theater on the campus of Southern Oregon State College.

Times and dates are 8 pm, November 28, 29, 30 and December 5, 6, 7. There will also be 2pm matinees on November 30 and December 7.

Reserved seat tickets are \$10 and \$12. They can be purchased at Paddington Station and Bloomsbury Books in Ashland, Larson's Super Store in Medford, and Golden Rule Store in Grants Pass, or by calling 488-1926.



Kirk Gustafson

Conducts the Rogue Valley Symphony

by Kathleen Davis

A time of change, assessment, dreaming, and planning will characterize the Rogue Valley Symphony and its community this season. Four different conductors will take the podium of that Symphony in order that the search committee, as well as those who care about the symphony but who are not on the committee, might best select a new music director.

Any musical community hopes that the relationship between the orchestra and its patrons will grow not only because of the excellence of its music, but also because of the enthusiasm of its musical leader. With these concerns in mind, in September we interviewed by phone Kirk Gustafson, an enthusiastic young man who will be the first of the four candidates to appear.

Mr. Gustafson was educated in Seattle, Washington, and at the University of Colorado, where he assumed the directorship of the University Repertory Orchestra. In addition, Mr. Gustafson continues a long association with the Colorado Music Festival, where he conducts concerts each summer with their professional orchestras and guest artists. He has spent recent years in the midwest teaching at the University of South Dakota and providing his talents to the South Dakota Symphony where he has conducted several subscription concerts.

Interested in music and music communication's mysteries, Mr. Gustafson is a cellist who early on felt that his talent was best suited not only to cello performance but also to conducting. Successful conducting, noted Mr. Gustafson, must begin "from the orchestra's point of view." Having been a member of many orchestras, Mr. Gustafson believes that as a performing musician he has seen both good and dismal conductors.

This perspective imprinted painful as well as inspirational lessons on him and the young cellist was determined to emulate the best and never imitate the worst of what he had experienced.

Another helpful technique that Mr. Gustafson feels has honed his skill as a conductor is his familiarity with the idiosyncrasies of the strings. Indeed, he asserts, "I talk their language" and his familiarity with "string jargon" means that he can quickly and concisely communicate his musical ideas to the string section.

Through the success of a locally supported symphony orchestra depends heavily on the musical technique of its director, the relationship between the community and its orchestra is also a critical factor. Mr. Gustafson described several strategies which he feels are important in developing lively and consistent community support.

The first strategy is to develop a strong program with and for youth. He would like to encourage youth concerts as well as youth competitions. "It is of first importance to appeal to the audience when they are young," declared Mr. Gustafson, "when their imaginations are ripe, when they are ready to open their eyes to symphonic music."

The young should be joined by adults who may be "music illiterates" but who nevertheless enjoy beautiful music. "At the very least I can show them something about music that can appeal to imagination and emotion. One doesn't need to know theory or the symphonic form," said Mr. Gustafson. "You can just allow yourself to be emotionally turned on by the music."

Mr. Gustafson's plans to include and encourage new audiences does not imply that his musical standards are not of the highest quality. "In order to attract and keep a good orchestra, the director must offer good music that challenges the musicians. If the musicians have a sense of accomplishment, fine players will stay." Good players will also stay, he noted if the music director will "highlight particularly fine players and sections."

Rehearsals, too, should bring out the best in the musicians and the music. To achieve the desired "combination of precision and emotional appeal," Mr. Gustafson's rehearsal schedule is carefully planned. A lively pace in the rehearsals that does not at the same time overtax the players achieves what he hopes will be "elegant exactness."

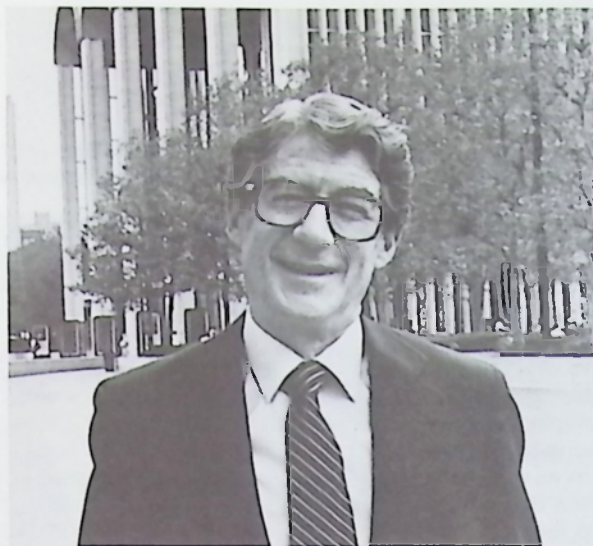
"I'm a workhorse in rehearsal," declared Mr. Gustafson, "but I also believe that if one treats musicians with respect, one can really ask anything of them." Then, when performance time arrives, "enthusiasm and excitement" should characterize the peak of the musician's efforts, when even "precision might be superseded by emotion."

The program for the concerts on October 30, November 1, and November 2 will begin with Glinka's *Ruslan and Ludmila Overture* followed by Haydn's *Symphony in G* ("Surprise"). The last work, Dvorak's *Concerto for Cello in B Minor* seems particularly appropriate since what Mr. Gustafson called "rich warmth and lush orchestration" balances the "subtlety and precision" of Haydn's classical symphony. Another advantage of the Dvorak choice is that Mr. Gustafson's expertise on the cello will surely enhance the relationship between conductor, soloist, and orchestra.

Mr. Gustafson's opportunity to direct the Rogue Valley Symphony is also the Rogue Valley musical community's opportunity to enjoy a varied and appealing program presented. Mr. Gustafson hopes, with skill and warmth, indeed, with "elegant exactness."

Kathleen Davis is an English teacher at St. Mary's High School.

PROGRAMS & SPECIALS AT A GLANCE



Peter Allen, host of the Texaco-Metropolitan Opera

KSOR Election Coverage
on Tuesday, November 11, with a sign-off at 2 am, with election results from southern California, plus reports out the nation.

The Metropolitan Opera
Peter Allen hosting his 10th Met seasons and a special season on The Met Movie, November 29, at 11 am.

The Canadian Opera
favorite, *Madama Butterfly*, Saturday, November 11.

Sunday	Monday	Tuesday	Wednesday
6:00 Ante Meridian	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition
9:30 St Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Audiophile Audition	9:45 European Profiles	10:00 First Concert	10:00 First Concert
12:00 Chicago Symphony	10:00 First Concert	12:00 KSOR News	12:00 KSOR News
2:00 Music from Washington	12:00 KSOR News	2:00 Cleveland Orchestra	2:00 Toronto Canadian
4:00 New Dimensions	2:00 Philadelphia Symphony	4:00 Horizons	3:00 A Night in
5:00 All Things Considered	4:00 Northwest Week	4:30 Jefferson Daily	4:00 Free Press
6:00 The Folk Show	4:30 Jefferson Daily	5:00 All Things Considered	4:30 Jefferson Daily
9:00 Possible Musics including Music From Hearts of Space at 11 pm	5:00 All Things Considered	6:30 Siskiyou Music Hall	5:00 All Things Considered
	6:30 Siskiyou Music Hall	9:00 Cabinet of Dr. Fritz	6:30 Siskiyou Music Hall
	9:00 The Mind's Eye	9:00 A Private Space (Beg. Nov. 11)	7:00 Music
	9:30 We, The People	9:30 Adventures of Doc Savage	9:00 Vinyl
	10:00 Ask Dr. Science	10:00 Ask Dr. Science	9:30 Whodunnit
	10:02 Post Meridian (Jazz)	10:02 Post Meridian (Jazz)	10:00 Ask Dr. Science
			10:02 Sideways On
			11:00 Post Meridian (Jazz)

A black and white photograph of a bottle pouring a dark liquid into a wine glass. The liquid is captured mid-pour, creating a dynamic splash. The bottle is dark and has a light-colored label. The glass is a classic wine glass with a long stem. The background is plain and light-colored.

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Hillcrest Vineyard, Roseburg
Hinman Vineyards, Eugene
Knudsen Erath Winery, Dundee
Mulhausen Vineyards, Newberg
Oak Knoll Winery, Hillsboro
Ponzi Vineyards, Beaverton

Rogue River Winery, Grants Pass
Siskiyou Vineyards, Cave Junction
Sokol Blosser Winery, Dundee
Tualatin Vineyards, Forest Grove
Valley View Vineyard, Jacksonville
Wasson Brothers Winery, Sandy

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Gary West Meats, Jacksonville
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Rogue River Valley Creamery,
Central Point

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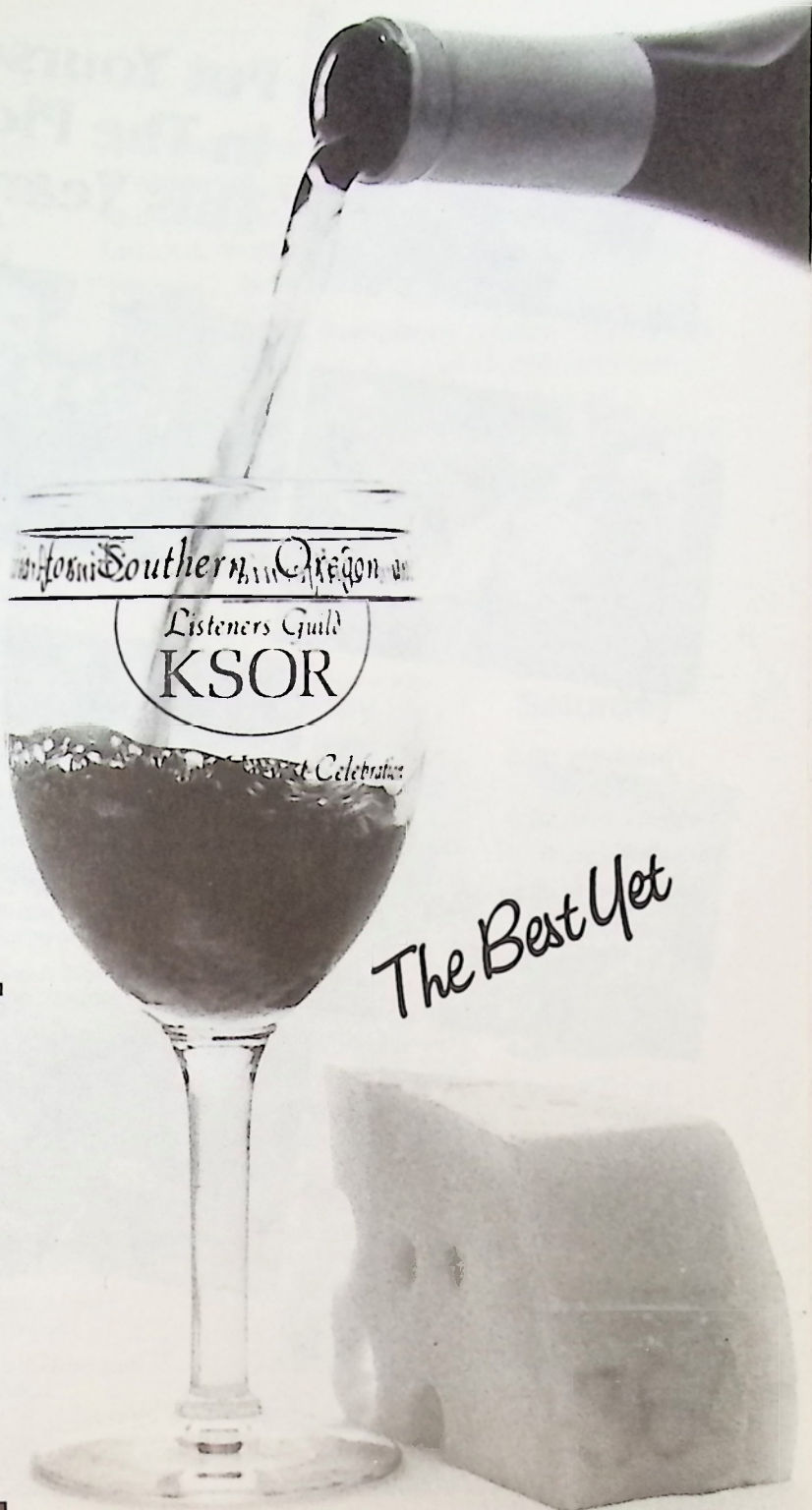
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The Best Yet



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ge begins at 8:30 pm
4., and continues until
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a season opens with
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aathon on Saturday,

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yfly, by Puccini on
at 11 am.

A Private Space: The Personal Diaries of Women presents dramatic productions featuring the writings of famous, and not-so-famous, women in a new series beginning Tuesday, November 11, at 9 pm.

The Pittsburgh Symphony season begins this month featuring a cycle of Beethoven concerti. Pianist Emmanuel Ax solos in a performance of Beethoven's Piano Concerto No. 1 in C, Opus 15, on Saturday, November 1, at 2 pm.

Wednesday	Thursday	Friday	Saturday
5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
Concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited
News	12:00 KSOR News	12:00 KSOR News	10:30 Micrologus
at gije Hall	2:00 Music From Europe	1:30 Eleanor Naylor Dana Music Series	11:00 Canadian Opera
e To You	4:00 About Books And Writers	3:30 Marian McPartland's Piano Jazz	2:00 Pittsburgh Symphony
Air	4:30 Jefferson Daily	4:30 Jefferson Daily	4:00 Studs Terkel
on	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
ngs ered	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:00 A Prairie Home Companion
ou Hall	9:00 Chautauqua!	8:00 New York Philharmonic	8:00 A Mixed Bag
Memory	9:30 1994	10:00 Ask Dr. Science	10:00 The Blues
e Radio	10:00 Ask Dr. Science	10:02 American Jazz Radio Festival	
lio!	10:02 Jazz Album Preview	12:00 Post Meridian (Jazz)	
Science	10:45 Post Meridian (Jazz)		
cord			
Meridian			

SUNDAY

*by date denotes composer's birthdate

6:00 am Ante Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar.

Includes:

8:30 am Bioregional Report: A biweekly report on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project, and funded by the Carpenter Foundation of Medford.

9:30 am St. Paul Sunday Morning

Hosted by Bill McLaughlin, the series presents world-renowned performers and chamber ensembles in a relaxed, intimate setting.

Local funding provided by Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.

Nov. 2 The Aspen Wind Quintet plays music by Rameau, Zemlinsky, Roseman, and Carter.

Nov. 9 Cellis Heinrich Schiff and pianist Samuel Sanders perform works by Schumann, Shostakovich, Gliere, Rachmaninoff, Joplin and others.

Nov. 16 This program features clarinetist John Denman and pianist Jeff Haskel.

Nov. 23 The Musicians of Swanee Alley perform songs and ayres from the Elizabethan era.

Nov. 30 The Lark Quartet performs works by Britten, Haydn and Brahms.

11:00 am Audiophile Audition

Samples of the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings, and interviews with leading figures

in audio and music, who will acquaint listeners with the sometimes bewildering world of music recording. Direct from the satellite in digital sound, the program presents classical and jazz recordings of breathtaking quality.

National broadcast made possible by Telarc Digital, and Audio Magazine. Local broadcast made possible by Progressive Audio of Grants Pass.

Nov. 2 Mono Compact Discs. Music heard includes works by Villa-Lobos, Mahler and Thelonious Monk. Paul McGowan of P.S. Audio is interviewed.

Nov. 9 This program features recent releases of music by Britten, Schoenberg, Beethoven and Philip Glass, and an interview with Bob Stuart of Meridian.

Nov. 16 A program of solo keyboard music includes music by Beethoven, Scriabin, Liszt, and James P. Johnson, and an interview with James Boyk of Calrech.

Nov. 23 The Requiem. A program of different Requiem compositions, including those by Frank Martin, Durufle, Zelenka and Brahms; and an interview with Harvey Rosenberg of New York Audio Labs.

Nov. 30 To be announced.

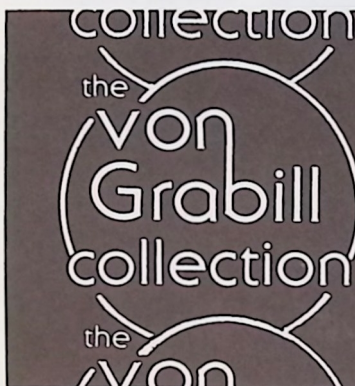
12:00 n Chicago Symphony Orchestra

A 39-week series of broadcast concerts by the Chicago Symphony, under the baton of Music Director Sir Georg Solti, and numerous distinguished guest conductors. Produced by WFMT, Chicago.

Nov. 2 Renowned soprano Leontyne Price performs a program of arias by Puccini, Verdi, and Mendelssohn; and James Levine conducts orchestral works by Wagner and Richard Strauss.

Nov. 9 Marathon

Nov. 16 Marathon



crafts gallery & espresso cafe

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488-1841

Nov. 23 Sir Georg Solti is joined by pianist Janina Fialkowska in Mozart's Piano Concerto No. 24 in C Minor, K. 491; and Solti conducts Haydn's Symphony No. 104 ("London"); and Lutoslawski's Symphony No. 3.

Nov. 30 Michael Tilson Thomas serves as soloist and conductor for a diverse program, including Gershwin's Second Rhapsody for Orchestra with Piano; the world premiere of del Tredici's *March to Tonality*; and music by Respighi, Grainger, Griffes, Chabrier, Delius, and Sousa.

2:00 pm Music from Washington

This fall we present a series of concerts from the Kennedy Center in Washington, D.C., produced by National Public Radio.

Nov. 2 Violinist Daniel Phillips and pianist Charles Abramovic perform works by Dvorak, Kirchner, J.S. Bach, Schubert.

Nov. 9 Marathon

Nov. 16 Marathon

Nov. 23 Pianist Joseph Kalichstein, violinist Jaime Laredo, and cellist Sharon Robinson perform music by Beethoven, Kirchner and Mendelssohn.

Nov. 30 The Guarneri Quartet performs Haydn's Quartet No. 1 in G Major; Bartok's String Quartet No. 2; and Arensky's Quartet in A Minor, Op. 35.

4:00 pm New Dimensions

New Dimensions explores the myriad ways in which the world is changing, through interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

Program acquisition funded by Soundpeace of Ashland.

Local transmission funded by grants from: Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; Richard Wagner and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Nov. 2 **Making Magic in the World** with Maya Angelou. Renowned author Maya Angelou is a gifted storyteller whose personal story is both moving and inspiring. She discusses what it means to be Black and a woman in the 20th Century.

Nov. 9 **Marathon Special**

Nov. 16 **Clear View: Vedanta for Westerners** with Jean Klein. An author, doctor and musicologist from France, Klein spent several years in India, where he met his guru, who eventually sent him back to Europe to teach Vedanta.

Nov. 23 **Spiritual Warrior: Healing the Heart** with Brooke Medicine Eagle. Raised on a Crow reservation and descended from Nez Perce Chief Joseph, Brooke combines her

Native heritage with a strong background in psychology.

Nov. 30 **Healthy Politics** with John Vasconellos. A California state assemblyman for 20 years, Vasconellos has developed a visionary yet practical approach to politics, intended to dispel the cynicism and malaise clouding the political arena.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm The Folk Show

Join host Brian Freeman for a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.

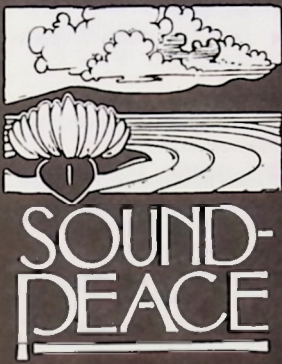
9:00 pm Possible Musics

Host David Harrer features "New Age" music from all over the world. Many of the recordings are rare imports. The program also includes:

11:00 pm Music From The Hearts Of Space with Stephen Hill and Anna Turner.

Local funding by Soundpeace, Ashland.

2:00 am Sign-Off



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MONDAY

*by date denotes composer's birthdate

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes local news with Annie Hoy at 6:50, and Russell Sadler's Oregon Outlook at 6:57 am.

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR News Director Annie Hoy brings you the latest local and regional news, with newscasts at 7:30, 8:30, 9:00 and 9:30 am. Also:

7:37 am **Star Date**

8:37 am **Ask Dr. Science**

9:34 am **The Bioregional Report** A look at environmental, social, economic and resource issues in the Klamath-Siskiyou Bioregion, produced by the Siskiyou Regional Education Project, with funds provided by the Carpenter Foundation of Medford.

9:57 am **The Calendar of the Arts**

10:00 am-2:00 pm First Concert

Your host is Pat Daly.

Nov. 3 BEETHOVEN: Cello Sonata in F, Op. 5, No. 1

Nov. 10 Marathon

Nov. 17 Marathon

Nov. 24 MOZART: Piano Concerto No. 20 in D

12:00 n News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm The Philadelphia Orchestra

KSOR presents another 39-week season of concerts by this world-renowned orchestra, produced by WFMT in Chicago.

Nov. 3 Riccardo Muti conducts the Overture to *Il Viaggio a Reims*, and the ballet Music from Guillaume Tell, both by Rossini; and Beethoven's Symphony No. 5 in C Minor, Op. 67.

Nov. 10 Marathon

Nov. 17 Marathon

Nov. 24 Riccardo Muti conducts incidental music to *Pelleas et Melisande*, Op. 80, by Faure; the 1919 version of the Suite from *The Firebird*, by Stravinsky; and Brahms' Symphony No. 4 in E Minor, Op. 98.

4:00 pm Northwest Week

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington, D.C. will affect you!

Local funds by Medford Steel and Medford Blowpipe, divisions of CSC, Inc.

4:30 pm The Jefferson Daily

KSOR's weekday look at events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff.

5:00 pm All Things Considered

Noah Adams hosts this award-winning news program, with co-hosts from the NPR News Department.

Local funds by John G. Apostol, M.D. of Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Nov. 3 SIBELIUS: Symphony No. 6

Nov. 10 Marathon

Nov. 17 Marathon

Nov. 24 SCRIBABIN: Symphony No. 1 in E

9:00 pm The Mind's Eye

A series of dramatizations of great literary works.

9:30 pm We, the People

KSOR presents this new series of radio dramas, produced by Himan Brown, which provides portraits of some of the men who created the U.S. Constitution.

Nov. 3 A member of the emerging merchant class, William Blount of North Carolina, inspired by his wife, Mary Grainger, played a part in the decision to abandon the Articles of Confederation.

Nov. 10 Son of a Virginia planter, James Madison was not a fiery radical. Cool, calm and reasonable, at the age of 25 he was elected to the Virginia legislature, where he drafted the State's constitution. (Part one of a two-part program).

Nov. 17 The father of the Constitution, Madison made sure that the supremacy of law vested in the Nation, not the states. (Part two of the Madison program).

Nov. 24 As long as he dedicated himself to public service, Nathaniel Gorham's record was unblemished. When his primary concern became money, he came to grief.

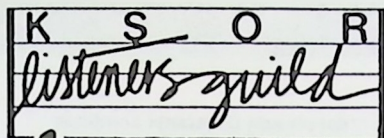
10:00 pm Ask Dr. Science

A production of craziness by the Duck's Breath Mystery Theatre.

10:02 pm Post Meridian

An evening of jazz to complete the day. Call in your requests!

2:00 am Sign-Off



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TUESDAY

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5:00 am Morning Edition

Includes local news with Annie Hoy at 6:50 am.

6:57 am Russell Sadler's Oregon Outlook

7:00 am Anto Meridian

Local News: 7:30, 8:30, 9:00 and 9:30 am.

7:37 am Star Date

8:37 am Ask Dr. Scionco

9:57 am Calendar of the Arts

10:00 am First Concert

Nov. 4 RAVEL: *Miroirs*

Nov. 11 Marathon

Nov. 18 VAUGHAN WILLIAMS: *Fantasia on a Theme by Thomas Tallis*

Nov. 25 SPOHR: *Double Quartet in G Minor, Op. 136*

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm Cleveland Orchestra

A new season of broadcast concerts under Music Director Christoph von Dohnanyi.

Nov. 4 John Williams conducts Bennett's orchestration of Gershwin's *Porgy and Bess* Symphonic Picture; Barber's *School for Scandal* Overture; Piston's Suite, *The Incredible Flutist*; and two of Williams' own compositions: The Tuba Concerto, with soloist Ronald Bishop, and the "Cowboy" Overture.

Nov. 11 Marathon

Nov. 18 Christoph von Dohnanyi conducts Smetana's Overture to *The Bartered Bride*; Prokofiev's Violin Concerto No. 1 in D, Op. 19, with soloist Dmitri Sitkovetsky; and Dvorak's Symphony No. 7 in D, Op. 70.

Nov. 25 Christoph von Dohnanyi conducts a single work: a concert version of Lehar's opera, *The Merry Widow*. Cast members include Anja Silja and Dale Duesing.

4:00 pm Horizons

Nov. 4 Women have been society's traditional caregivers. Midlife women increasingly find themselves pressed between the conflicting needs of their children and their aging parents. This program explores how midlife women are coping as caregivers to the younger and older generations in their families.

Nov. 11 Marathon

Nov. 18 An examination of the reading and basic language skill problems of Latino adults.

Nov. 25 After years of cultural suppression, Alaskan Natives are seeking to revive their traditions and art forms. This program includes a play by a Native elder.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.



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6:30 pm Siskiyou Music Hall

- Nov. 4** SCHUBERT: Piano Quintet in A ("Trout") CD
- Nov. 11** Marathon
- Nov. 18** HOVHANNES: "Artik." Concerto for Horn and String Orchestra CD
- Nov. 25** CHAUSSON: Piano Quartet. Op. 30

**8:30 pm November 4
KSOR Election Coverage**

Beginning at 8:30 and continuing until sign-off at 2 am. KSOR will bring you regular updates on election results from southern Oregon and northern California, as well as from key races throughout the nation.

9:00 pm Beginning November 11

A Private Space: The Personal Diaries of Women

Nov. 11 A German graphic artist of the early 20th century, Kaethe Kollwitz was forced to rediscover meaning in her own life following the death of her son in the First World War.

Nov. 18 Nancy Marchand stars as Josephine Peary, who travelled to Greenland with her husband, Robert Peary, to live and work for a year. Also, Paddy Croft stars as mystery writer Agatha Christie.

Nov. 25 Lynne Thigpen portrays Andrea Lee, a woman who travelled and lived in the Soviet Union in 1978.

9:30 pm The Adventures of Doc Savage

Holy Cats! It's a re-run of the most wow-o-woo socko adventure drama series on radio. This month we take you to the chilling island of certain death called "Fear Key." Next month we introduce you to "The Thousand Headed Man." Note: Doc Savage and all his buddies will be kidnapped on November 4th, so we can bring you election coverage.

Nov. 4 Pre-empted for election night coverage (see above).

Nov. 11 Terror Underground Doc dispatches some of Santini's thugs with mercy bullets, and then finds out about the island's hideous underground secret, which reduces men to skeletons in seconds (slices and dices, too).

Nov. 18 The Mysterious Weeds Things are grim. The entire gang finds itself in Santini's hands, and it looks like the evil villain will find triumph and gain the secret of Fear Key.

Nov. 25 The Crawling Terror The secret of Fear Key is discovered, and just in the nick of time, Doc finds a way to seal the Island's remaining secrets — forever!

10:00 pm Ask Dr. Science

Produced by the Ducks Breath Mystery Theatre.

10:02 pm Post Meridian

Jazz selected for the late night.

2:00 am Sign-Off

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WEDNESDAY

*by date denotes composer's birthdate

5:00 am Morning Edition

Includes news from Southern Oregon and Northern California with Annie Hoy, at 6:50am, and Russell Sadler's Oregon Outlook at 6:57 am.

7:00 am Ante Meridian

Local newscasts at 7:30, 8:30, 9:00 and 9:30 am.

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am First Concert

Nov. 5 DVORAK: Serenade in E, Op. 22

Nov. 12 Marathon

Nov. 19 SCHUMANN: Piano Concerto

Nov. 26 DVORAK: Symphony No. 8 in G

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting by AT&T.

Nov. 5 Leonard Bernstein conducts the American Composers Orchestra in a single work: the World Premiere of Diamond's Symphony No. 9 for Large Orchestra.

Nov. 12 Marathon

Nov. 19 Lorin Maazel conducts the Vienna Philharmonic in Haydn's Symphony No. 2; and *Don Juan*, by Richard Strauss.

Nov. 26 Violinist Gidon Kremer is accompanied by pianist Valery Afanassiev in performances of Schoenberg's Fantasia, Op. 47; and Schubert's Fantasy in C, D. 934.

3:00 pm A Note To You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Nov. 5 Roland Nadeau continues his examination of Sibelius' greatest orchestral creations.

Nov. 12 Marathon

Nov. 19 Bob Winter returns for another program on two seemingly opposed, but actually compatible musical styles: jazz and the classics.

Nov. 26 At the keyboard, Professor Nadeau analyzes a key work in the lexicon of Mozart's chamber music: the Clarinet Quintet K. 581.

4:00 pm Fresh Air

Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts.

Nov. 5 Lynn Redgrave, daughter of Sir Michael Redgrave and sister of Vanessa Redgrave, discusses her family profession: acting.

Nov. 12 Marathon

Nov. 19 In his second appearance on Fresh Air, humorist/actor Spalding Gray discusses his continuing quest for the perfect moment.

Nov. 26 William Broyles, author of the book *Brothers in Arms*, talks about his recent return to Viet Nam, where he hoped to come to terms with his haunting war memories.

4:30 pm The Jefferson Daily

KSOR's weekday look at events in Southern Oregon and Northern California. News, weather and features. Wednesday includes Russell Sadler's Oregon Outlook and the Bioregional Report.

5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Nov. 5 SATIE: *Sports et divertissements*

Nov. 12 Marathon

Nov. 19 GRIEG: Piano Concerto

Nov. 26 DEBUSSY: Petite Suite for piano duet

7:00 pm Music Memory

Again this year, KSOR joins with area schools in presenting a work of classical music every Wednesday night for elementary students in the Music Memory program.

Nov. 5 Review week (A work from a past week will be repeated)

Nov. 12 MENDELSSOHN: Violin Concerto in E

Nov. 19 CHOPIN: Etude in A Minor

Nov. 26 BILLINGS: "Chester"

Funded by Hampton Holmes Real Estate of Ashland.

9:00 pm Vintage Radio

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age."

9:30 pm What Ho! Jeeves

Set in a timeless England of Mayfair clubs and country house-weekends, *What Ho! Jeeves* romps through 29 half-hour episodes chronicling the delirious misadventures of the addle-brained man-about-town Bertie Wooster and his ever-resourceful valet, Jeeves. These special BBC adaptations of P.G. Wodehouse's immortal Jeeves stories star Sir Michael Horden as Jeeves and Richard Briers as

Bertie, along with a stellar cast of British actors. This month we conclude the story "Joy in the Morning."

Nov. 5 Sundry Happenings in the Garden The burglar in the potting shed is none other than Lord Worplesdon's secret business associate, Edwin the Boy Scout, on the prowl for the alleged burglar, beans his father, then Bertie, who receives even greater shocks from Jeeves and Florence Craye.

Nov. 12 Schemes and Ruses Despite having breakfasted on fish, Jeeves is baffled, and so Lord Worplesdon decides to rely on his nephew.

Nov. 19 Fancy Dress Jeeves and Bertie decide that the perfect setting for the secret meeting between Lord Worplesdon and Chichester Clam is the fancy dress ball for which Bertie has obtained a devastating Sinbad the Sailor costume.

Nov. 26 Jeeves Sails Into Action Uncle Percy, having blessed the union of Nobbie and Boko while under the influence of second-rate champagne, is discovered in the garage.

10:00 pm Ask Dr. Science

10:02 pm Sidran on Record

Jazz pianist and scholar Ben Sidran hosts this series tracking trends in the jazz world.

Funds for local broadcast provided by Sheckells Stereo of Grants Pass and Medford.

Nov. 5 Saxophonist Bob Wilber talks about his re-creations of classic jazz, which have included presentations of Sidney Bechet compositions and the soundtrack for the film "The Cotton Club."

Nov. 12 Pianist Judy Carmichael demonstrates the distinction between stride piano and ragtime, and joins in previewing new releases from Tommy Flanagan, Hank Jones, and Dave McKenna.

Nov. 19 Saxophonist Bud Shank reminisces about the heyday of the "cool school" of jazz, and discusses his current release and classic recordings by Stan Kenton and Shorty Rogers.

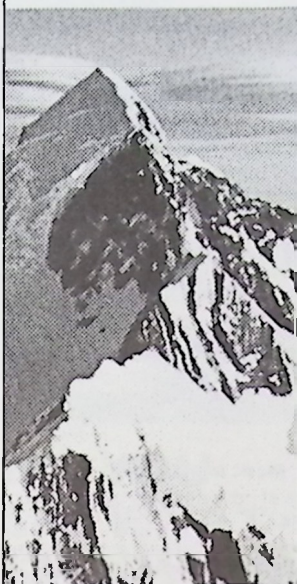
Nov. 26 Noted soprano saxophonist Steve Lacy describes the unique exercises he has developed to master his difficult instrument; he and Ben play and discuss pioneering recordings by soprano saxophonist Sidney Bechet and Lacy's own ground-breaking LP, *Evidence*.

11:00 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off

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THURSDAY

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5:00 am Morning Edition

Local news at 7:50 am, including Russell Sadler at 7:57 am.

7:00 am Ante Meridian

Local news at 7:30, 8:30, 9:00 and 9:30 am.

7:37 am **Star Date**

8:37 am **Ask Dr. Science**

9:57 am **Calendar of the Arts**

10:00 am First Concert

Nov. 6 MENDELSSOHN: Symphony No. 3 in A ("Scottish") CD

Nov. 13 Marathon

Nov. 20 BEETHOVEN: Symphony No. 8 in F, Op. 93 CD

Nov. 27 MOERAN: String Quartet in A Minor

12:00 n KSOR News

Headlines, weather, and the Calendar of the Arts.

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.

Nov. 6 This program includes music by Johann Strauss, Respighi, Beethoven, Bartok, and Harold Saeverud.

Romance. Bubble Bath.
Breakfast in Bed.



Nov. 13 In a program entitled "The American Connection," ensembles including the Moscow Philharmonic and the Berlin Radio Symphony Orchestra perform music by American composers such as Roy Harris, Charles Ives and George Gershwin.

Nov. 20 The Berlin Philharmonic and the Norwegian Chamber Orchestra are featured in a program of music by Mozart, Shostakovich, Bach, Chopin, Haydn and Saint-Saens.

Nov. 27 The Berlin Radio Symphony and the Hilversum Radio Philharmonic perform works by Bach, Brahms, Leon Horthel and Harry Freedman.

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4:00 pm About Books and Writers
With Robert Cromie

4:30 pm The Jefferson Daily

KSOR's weekday look at events in Southern Oregon and Northern California: News, weather and features, including Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., of Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Nov. 6 BRUCKNER: Symphony No. 4 in E-flat ("Romantic")

Nov. 13 Marathon

Nov. 20 HAYDN: Symphony No. 101 ("Clock") CD

Nov. 27 NIELSEN: Symphony No. 5, Op. Op. 50

9:00 pm Chautauqual

SOSC English professor Erland Anderson, Todd Barton, Deborah Arsac, and Shirley Patton of the Oregon Shakespearean Festival, and KSOR's T. America Shoarmp host this program of readings, dramatizations and interviews.

9:30 pm 1994

From the BBC, we present this futuristic comedy series. Edward Wilson lives in a flat where everything is voice-controlled. But the electronic alarm clock answers back, the TV set wants to discuss programs with him in a Japanese accent, the fridge grumbles about stale food, and his Fetcher, the robot, keeps falling over.

Nov. 6 Happiness is Work (concluding episode).

9:30 pm Beginning November 13
Stories from the Native Earth

KSOR presents a repeat broadcast of this 13-part series, featuring storyteller Thomas Doty interpreting the myths and stories of the original inhabitants of our region. Produced by KSOR.

10:00 pm Ask Dr. Science

Zaniness from the Duck's Breath Mystery Theatre.

10:02 pm Jazz Album Preview

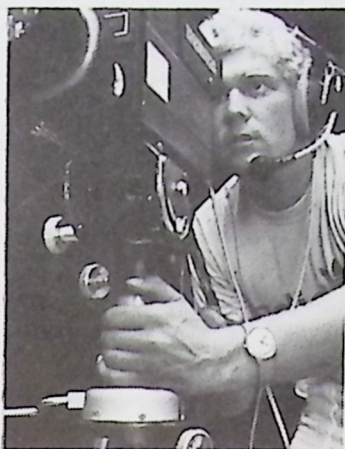
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10:45 pm Post Meridian

Jazz selected for a goodnight.

2:00 am Sign-Off

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**SOUTHERN OREGON
STATE COLLEGE**

FRIDAY

*by date denotes composer's birthdate

5:00 am Morning Edition

Includes local news with Annie Hoy at 6:50, and Russell Sadler's Oregon Outlook at 6:57 am.

7:00 am Ante Meridian

Local news at 7:30, 8:30, 9:00 and 9:30 am, and

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am First Concert

Nov. 7 MOZART: Violin Concerto No. 5 in A CD

Nov. 14 Marathon

Nov. 21 MARTINU: Trio in F (1944)

Nov. 28 BEETHOVEN: Piano Sonata No. 12 in A-flat, Op. 26

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

1:30 pm The Eleanor Naylor Dana

Music Series: The 1986 Vienna Festival and The 1986 Salzburg Festival

KSOR brings listeners concerts from two of the world's finest music festivals.

Nov. 7 This concert from the 1986 Salzburg Festival features the Berlin Philharmonic, Chorus of the Society of Friends of Music, and soloists Leila Cuberli, Trudeliese Schmidt, Vinson Cole and Jose van Dam, in a performance of Beethoven's *Missa Solemnis*, Op. 123. Herbert von Karajan conducts.



November
16-22, 1986

Nov. 14 Marathon

Nov. 21 This program features a recital by pianist Maurizio Pollini.

Nov. 28 Gerhard Wimberger conducts an all-Mozart program, including the Divertimento in D, K. 136, the Piano Concerto in C Minor, K. 491, with soloist Markus Hinterhauser, the Symphony in D, K. 202, and Concert Arias, with soprano Janice Hall.

3:30 pm New Time!

Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Nov. 7 TV personality, writer, comedian, and composer Steve Allen is also a gifted pianist who loves to play jazz. On this program he joins Marian for duets of "You Can Depend on Me," and "This Could Be The Start Of Something Big."

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Nov. 14 Monty Alexander displays his exhilarating style in his visit with Marian, soloing on "Close Enough for Love," and John Lewis, "Django," and in duets with Marian on "How Insensitive," and "The Shadow of Your Smile."

Nov. 21 Albert Dailey demonstrates the hard bop style, playing the Tadd Dameron composition "If You Could See Me Now" and his own "Indecision," followed by swinging duet versions of "A Night in Tunisia" and "Just One Of Those Things."

Nov. 28 Composer and teacher Valerie Capers virtuosic piano playing in this week's focus, heard in "Lush Life," "Memories of You," and — joined by Marian — "Doodlin'" and "Jitterbug Waltz."

4:30 pm Jefferson Daily

KSOR's weekday look at events in Southern Oregon and Northern California. Fridays include a report from KSOR's Washington correspondent Steve Forrester; and the Oregon Outlook with Russell Sadler.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Nov. 7 RACHMANINOV: Piano Trio No. 2 in D, Op. 9

Nov. 14 Marathon

Nov. 21 BACH: Brandenburg Concerto No. 1 CD

Nov. 28 SMETANA: Piano Trio in G, Op. 15

8:00 pm New York Philharmonic

Nov. 7 Zubin Mehta conducts two works by Aaron Copland: *Ceremonial Fanfare*, and Suite from the Opera *The Tender Land*; and Orff's *Carmina Burana*, with the New York Choral Artists.

Nov. 14 Zubin Mehta conducts an all-Copland program, commemorating the composer's 85th birthday, including *Fanfare for the Common Man*, *Letter from Home*, *John Henry*, and Piano Concerto, with soloist Phillip Ramey, *Prairie Journal*, and the Symphony No. 1.

Nov. 21 Cellist Yo-Yo Ma joins the orchestra in a performance of Elgar's Cello Concerto; and Zubin Mehta conducts Bruckner's Symphony No. 4 in E-flat ("Romantic").

Nov. 28 Zubin Mehta conducts *A Haunted Landscape*, by George Crumb; Dvorak's *Carnival Overture*; Mozart's *Sinfonia Concertante*, K. 297b; Ravel's *Daphnis et Chloe* Suite No. 2; and the *Symphonie fantastique*, by Berlioz.

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath humor.

10:02 pm American Jazz Radio Festival

Another season of the finest live performances from jazz clubs, concerts and festivals throughout the country.

Nov. 7 Saxophonist/pianist/vocalist Archie Shepp is backed by Ruben Brown on piano, Lenny Robinson on drums, and Tony Bunn on bass during this appearance at Washington, D.C.'s Blues Alley.

Nov. 14 The JoAnne Brackeen Trio (recorded at a Holiday Inn!?) features JoAnne Brackeen on piano, Delber Felix on bass and Jae Sennett on drums.

Nov. 21 This concert recorded in New Orleans features the Earl Turbington/Tony Degradi group, with Turbington on alto sax and Degradi on tenor.

Nov. 28 Guitarist Dave Peterson and his Quartet are featured in a program from Washington.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off

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SATURDAY

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6:00 am Weekend Edition

NPR's Saturday morning news and feature magazine, hosted by Scott Simon, is a delightful way to begin your weekend.

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning.

Saturday

6:00 am Weekend Edition

NPR's Saturday morning news and feature magazine, hosted by Scott Simon, is a delightful way to begin your weekend.

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning. Includes:

8:30 am Diana Coogle commentary

9:00 am Calendar of the Arts

9:30 am Northwest Report Steve Forrester with a brief summary of news from Washington, D.C., as it affects the Northwest.



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10:00 am Jazz Revisited

Host Hazen Schumacher explores the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.

Nov. 1 The Boys at Nick's Dixieland recordings by the bands that played at Nick's in Greenwich Village, including Muggsy Spanier and Pee Wee Russell.

Nov. 8 Boyd Raeburn Recordings by the innovative but short-lived big band of Boyd Raeburn, among them "Tonsillectomy," and "Little Boyd Blue."

Nov. 15 Alternate Takes Alternate masters of the same tunes by Jelly Roll Morton, Artie Shaw and the All Star Band.

Nov. 22 Goodman Arrangers Goodman recordings arranged by Mel Powell, Eddie Sauter, Fletcher Henderson and others.

Nov. 29 Wingy Manone Selections from the recording history of the New Orleans-born singer and trumpeter.

10:30 am Micrologus

Dr. Ross Duffin hosts this weekly survey of medieval, renaissance, and baroque music.

11:00 am The Canadian Opera

Again this year, KSOR presents the Canadian Opera Season, produced by WFMT, Chicago.

Local funding by Sun Studs of Roseburg.

Nov. 1 Faust by Gounod. The cast includes Barry McCauley and Elizabeth Knighton. Reynald Giovannetti conducts.

Nov. 8 Marathon Opera Special

Nov. 15 Marathon Opera Special.

Nov. 22 Madama Butterfly by Puccini. The cast includes Yoko Watanabe in the title role, and Michael Tabachnik conducts.

11:00 am Beginning November 29 The Metropolitan Opera

KSOR brings you another complete season of broadcast performances by this country's premiere opera company.

National broadcast funded by Texaco.

Nov. 29 The Met Marathon To begin the season, Peter Allen hosts this broadcast of highlights from past Met seasons, with a survey of the upcoming season's performances.

2:00 pm Pittsburgh Symphony

KSOR brings you another season of concert broadcasts featuring the Pittsburgh Symphony under the direction of some of the world's finest conductors. This month features a cycle of Beethoven concerti.

Nov. 1 Garcia Navarro conducts Rachmaninov's Symphony No. 2 in E Minor, Op. 27; Handel's *Ariodante* Overture; and the Piano Concerto No. 1 in C, Op. 15, by Beethoven, with soloist Emmanuel Ax.

Nov. 8 Marathon

Nov. 15 Marathon

Nov. 22 Michael Tilson Thomas directs Copland's *Orchestral Variations*; *Ein Heldenleben*, by Richard Strauss; and Beethoven's Piano Concerto No. 4, with soloist Horacio Gutierrez.

Nov. 29 Zdenek Macal conducts Prokofiev's Fifth Symphony, and the Piano Concerto No. 5 by Beethoven, with soloist Alexis Weissenberg.

4:00 pm New day and time!
The Studs Terkel Almanac

Author, critic and master interviewer Studs Terkel hosts this weekly best from his daily Chicago radio series, including interviews and readings.

Nov. 1 The first of a two-part program featuring British actress Eleanor Bron reading from "The War," by Marguerite Duras.

Nov. 8 The second part of Eleanor Brun's reading of "The War."

Nov. 15 Jazz saxophonist Stan Getz is Studs' guest.

Nov. 22 Author Robert Stone discusses two of his books, *A Flag for Sunrise*, and *Children of Light*.

Nov. 29 A program with classical violinist Young Uck Kim.

5:00 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

6:00 pm A Prairie Home Companion

Funds for local broadcast are provided by The Medford Mail Tribune; Foster and Purdy, Attorneys at Law; Burch's Shoes and Apparel, Inc; The Family Practice Group of Medford; The Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm The Blues

2:00 am Sign-Off

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Having Everything Right: Essays of Prose

by Kim Stafford

Bear stories always seem to be about two things, about bear and a partner. It may be a dream partner of some meaning. The brotherhood of bear and self came from the mouth of Martin Christensen, trapper at eighty-three on Tsiltcoos Lake.

"I used to hunt bear, too," he said. "Killed my share. But once, you know how the old loggers left stumps fifteen, twenty foot high? They'd springboard up, and saw clean through. Left that kinky wood in the butt-swell stand, and just took the straight trunk to the mill. They came back later and harvested the stumps, once they figured how to use them. Anyway, I used to sit up on one of those stumps where I could see along a bear trail, and wait. At berry time, bear walks almost drunk, rambling along in a fog of his own pleasure. That's the time to kill them, I thought then. Kill them happy, fat. Fellow has a family, kids. You get to thinking like that. Came to an end one day.

"Foggy morning early, I was sitting on my stump. My hunting buddy had gone on into the swamp to a stand of his own. Just a pinch of sun came through, and I sat still, with my gun cradled across my knees. I'd seen bear sign all along that run — pretty open ground for a hundred yards each way. Hunting's like prayer when you live it right. You get to expect something so strong, it comes. And I just expected that bear out through a young stand of hemlock. He came ambling down the trail to me, dew on his ears, salal on his mind. He'd have been humming if he was a man.

"Up on my stump, I was a good fifteen foot off the ground, and that baffled my scent. When the bear came close he found something in the wind and stood up. First he turned slow to look back down the trail. Then he swiveled around, his eyes squinted shut to give his nose more play, kissing the wind and blowing

steam. I hadn't moved, but he found me, sitting as high as a totem pole. He opened his eyes and we looked at each other. The sun burned through, and his face glistened. I knew I should raise my gun and shoot. He knew he should drop and run. But we held. I was looking at something. I was looking into the face of a man. Maybe he saw bear in me, bear with a little glint and a stink of gunmetal. He finally eased down and went on. Fog closed in again. When I heard a shot from way off in the swamp, I felt a crazy whiff and chill come to my back, as if the bullet had grazed me. My days shooting bear were done."

Yew is a magic stick. When I was twelve, I found it lost in the barn. My nine cousins swung from the rope to perish in hay so deep it muffled their laughter, rising as they did to play Kansas kamikazee again. From above, I watched them die and rise, in the freedom of the tribe of nine. I was one of four — expendable, yes, but not to the power of nine. And I was from Oregon: for all the glory of the barn, of summer Kansas, a little homesick.

Among the cluttered steamer trunks and midwest history — letters from the Civil War, and horse gear mice inhabited — I found the magic stick: a short yew bow without a string. It was just my height, with a red heartwood belly and a perfectly thin sapwood back. There was a leather handle, and in dim dusty light my fingers followed the notches at the ends so neatly grooved with a rat-tail file — the nocks where a string should fit. I tested it against my knee. The bow was stiff, its limbs tapering hardly at all.

The real magic of the thing was not its strength, but its blemish. A few inches from one end, the wood took a sharp kink where the maker had followed the grain faithfully around a knot in the original tree. A lesser hand would have taken a saw to the blank, and cut straight

through, losing strength for symmetry. My fingers curled around that kink. Someone understood the true crippled world could be stronger than plain beauty. Someone had followed the grain.

Someone was calling the nine, and they called for me. I came down the long ladder with the bow through my belt. "Oh, that," said the nine, "that bow." I was the finder. I felt I had a claim.

Inside the big house, in the swirl for a place at the sink to wash, my father said, "Let me see that bow." In his hands it was real, and the big glass of the window shimmered in danger from the invisible arrow he pulled. His face tightened into the scowl for aim, and the nine stood back at bay, Uncle Bob and Mar saying, "Bill, your bow."

It was his bow. He had cleft a billet from a bolt of Oregon yew, shaved it down with shards of glass, following the grain past that true kink, spliced the original linen bowstring, and sent this gift to the Kansas cousins. When lives were shorter, people had time for such work. The bow lasted with the tribe the life of one string, and the when the mice got that, the bow moved upstairs with history.

I felt that bow was a wood soul far from home. Shouldn't wood and I live where we began? The nine were generous. Driving west, in the back seat I held it: homeward cousin, Oregon yew.

What makes yew the living talisman of change? What makes it spry for bows and tuneful for the backs of lutes? Something in its tight red grain older than religion makes it right for killing and for music. Up the McKenzie River, just before the road from Sweet Home joins the highway for Sisters, yew trees huddle in a grove, north upslope. I always seem to get there just at dark, and snow lights the ground where I stand among them. The branches turn abruptly back on themselves like the rune named yew, the rune for death. I want to ask their twisted forms, "Does it

hurt so much, coming out of the ground?" I lean on a trunk. The pitchy berries are dull red, the flat needles still. Then starlight.

Pascal said a strange thing: the sole cause of human unhappiness is our inability to remain quietly at home in our rooms. In a fist of working forest duff are more small lives than the human population of Earth: in secret, a busy bower of being. Eden is there, compact. Heaven for a yew tree lies below. Is this why yew stands bent but cheerful? "Our songs are short," said the Papago woman, "because we understand so much." Yew stays home, grows slow, lives long: guest most faithful to this ground.

Two of my friends use their expensive college educations to make pottery and have twins and live in the oldest house and be poor. They walk everywhere, swinging through the neighborhood with that long-distance tramp's easy gaze on our opulence. They scrounge and mend, rather than buy and install. They ramble among us lean, magnets for sympathy. They furnish their house with a fraction of what their neighbors throw away. The roof shingles curl, and the walls craze with cracked paint. The small yard shows puritan grass clipped flat, and a lush garden where cucumbers flourish, and corn, tomatoes, butterflies.

They live some desperate days, and take tough jobs for small pay. They inherit a conscience from their parents, and are strong. By this conscience, they have traded away security for freedom. They try to live right. By night, their curtains show the soft light of kerosene.

"Why do they do this?" the husband's father asks his friends. "They live in voluntary poverty. They could do better if they wished." Yet I know that father taught them to live this way. When he tells about his own first car, when he brags about how he reached out the window in the rain to jerk a regular string

to make the wipers flail, his voice takes a jump of laughter that flattens for the decades of prosperity. He taught them too well, as my parents taught me, that hard times make good stories, and good stories make rich lives.

Oklahoma taught Woody Guthrie this, and Guthrie taught Bob Dylan this, and Dylan taught my generation. When I heard "Blowin' in the Wind" tamed to muzak at the shopping mall, I felt a rage for truer ways of knowing: not loud-speaker, but the honest rasp of a familiar voice. Not a good job, but good work, important work — the kind you take when what they call "recession" pinches off the end of a national binge. How many lives of quiet desperation will it take till we know this? The answer, my friend, makes our life work.

When the Tsimshian dancers of the northwest coast lowered their masked faces and came to rest, they would end their singing, and speak by custom to those who watched.

"You do not see us today — you see your ancestors dancing today. And now you will wear their stories. You will wear their stories that never grow old."

* * * * *

My uncles, they all had handsome faces, but Earl was the darling — dark hair, chin like a pretty little axe, but he could talk blue. Those eyes. He had to leave West Virginia in a hurry. We never did know why. But he made the best white lightning you ever dreamed. He always kept a Mason jar full in the refrigerator. Liked his cold.

Well, he comes home pretty looped one night, along in the spring, shouting about the cabbage maggots. We hear him slam the car door shut and shout, "Damn you maggots! I'll fix you!"

We hear him fumbling around in the hall, stumbling around. I remember I figured he was just trying to make it to his bedroom. But no. I hear the snap of his

shotgun action getting loaded.

"You think just because you're little, you're safe!" That line wakes everybody up. I can hear Mama call out, "Earl! I want you calm!" But then he starts for the back door, and I sit up in bed. It's starting to get light. I pull the curtains back when I hear the screen door bang and the dogs whimper as they get out of Earl's way.

"Your time's come, so stand up all of you and take it!"

"Earl!" Mama's in the hall, but I can see she's too late. Earl's in the garden, raising the shotgun toward the sun. And just as the first rays flicker onto his face, he fires off both barrels level over the garden into the trees out east.

BOOM! BARRROOOOM! He has a wild, satisfied grin on his face, and all of Mama's calling from the back porch can't make it go away.

You know, we never did have trouble with cabbage maggots after that. I know it sounds crazy. It is crazy. Gardening is that way. And Earl's white lightning is too. We took it for a saying in the family, whenever things got so impossible we didn't have any logical thing to do, we'd say, "Fire two shots toward the rising sun!" And after we said that, and thought about Earl standing there so happy his pants were about to fall down, nothing seemed quite so bad.

Kim Stafford directs the Northwest Writing Institute at Lewis and Clark College and the Oregon Writing Project site at Lewis and Clark. He has given several readings and workshops in Southern Oregon. The prose pieces here are excerpted from his recently published *Having Everything Right: Essays of Prose* (Confluence Press, Inc., Spalding Hall, Lewis-Clark State College, Lewiston, Idaho 83501), winner of the Citation for Excellence of the 1986 Western States Book Awards.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

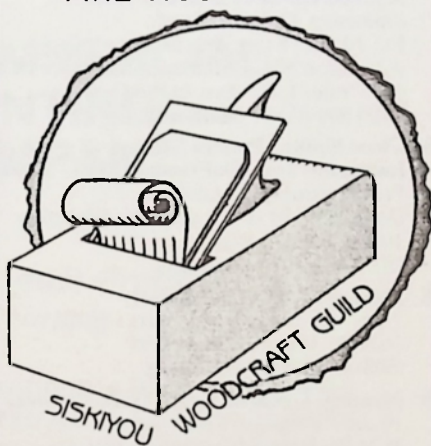
ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9

- 1 Closing Performances: 3 Sisters** by Anton Chekhov; **Broadway** by Philip Dunning and George Abbot in the Angus Bowmer Theatre. Oregon Shakespearean Festival.
(503) 482-4331 **Ashland.**
- 1 Closing Performances: Cold Storage and Sea Marks** at the Black Swan Theatre Oregon Shakespearean Festival.
(503) 482-4331 **Ashland.**
- 1 thru 4 Exhibit: Robert McClain's Japanese Woodblock collection; Leslie Hauer, watercolorist; Will Blair, marine birds in hardwoods** Wiseman Gallery
Rogue Community College
(503) 479-5541 **Grants Pass.**
- 1 thru 8 Exhibit: Clayfolk presents a group show of recent ceramic pieces.** Tues-Sat. 12 - 4 pm Free admission
Grants Pass Museum of Art
Riverside Park
(503) 479-3290 **Grants Pass.**
- 1 thru 13 Exhibit: "Growing Up With The Country: The Applegates of Oregon, A Legacy in Images and Words, 1843-1985"** Original art work by members of the pioneer family, along with historic photographs and artifacts. Sponsored by The Southern Oregon Historical Society.
1 - 5 pm. Tues-Sat. Free admission
Chappell-Swedenburg House Museum
900 Siskiyou Boulevard
(503) 488-1341 **Ashland.**
- 1 thru 14 Exhibit: "Computers and the Creative Process"** An exhibit of computer art organized by Visual Arts Resources of Eugene.
Mon-Thurs. 8 am-7 pm. Fri. 8 am-6 pm
Stevenson Union Gallery
Southern Oregon State College
(503) 482-6465 **Ashland.**
- 1 thru 22 Exhibit: Mixed Media by Ruth Sisson (aka Ruth Harrison)**
Reception: Nov. 1, 6 - 8 pm
230 Second Street Gallery
(503) 347-4133 **Old Town, Bandon**
- 1 thru mid-Dec. Display: International Language of Art and Fiber**
Display of costumes, fabrics and other international artworks in fiber
Coos Art Museum, 235 Anderson
(503) 267-3901 **Coos Bay**

- 1 thru Dec. 31 Anniversary Exhibit: "Life Begins at 40"** Highlights from the Southern Oregon Historical Society
10-5, Jacksonville Museum Courtroom
(503) 899-1847 **Jacksonville**
- 2 Benefit Concert: Bay Area Woodwind Quintet performs music by Mozart, Pierre, Chretien, Reicha**
2:00 pm Coos Art Museum
235 Anderson Avenue
(503) 267-3901 **Coos Bay**
- 3 Jury Day: Accepting Fiber Art Work**
10 am to 6 pm The Websters
10 Guanajuato Way
(503) 482-9801 **Ashland.**
- 6 Roseburg High School Jazz Choir**
7:30 pm Jacoby Auditorium
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 6 thru 9, 13-16, 20-23 Play: "Scapino!"** by Frank Dunlap and Jim Dale, adapted from Moliere's classic one-act farce. Two pairs of lovers, both thwarted by overbearing fathers, give the servant, Scapino, a chance to show off his skill in manipulating and meddling.
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(503) 482-6348 **Ashland.**

- 6 thru 28 Exhibit: Teresa Madison, innovative stained glass artist; Keith Johnson, paintings and prints**
Rogue Community College,
Wiseman Gallery
(503) 479-5541 **Grants Pass.**

- 6 thru 29 Exhibit: The Tree in Art Winners (1985); Beatrice Berlin, Prints; Katy Cauker, Porcelain; Ellen Gaberhart, watercolor.**
Umpqua Valley Arts Association
1624 W. Harvard
(503) 672-2532 **Roseburg.**

- 7 and 8 4th Annual Peddler's Fair.**
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Fri. 10 am - 8 pm; Sat. 10 am - 4 pm
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649 Crater Lake Ave. in the Gym
(503) 899-8354 **Medford.**

- 8 Class: Knitted Pattern Stitches**
Instructor: Lucy DeFranco. 10 am - 2 pm
Pre-registration required.
Open daily 10 am - 6 pm. The Websters
10 Guanajuato Way.
(503) 482-9801 **Ashland.**

- 8 Meeting: Watercolor Society**
2 pm Umpqua Valley Arts Center
1624 W. Harvard Boulevard
(503) 672-2532 **Roseburg.**

- 9 Meeting: Umpqua Valley Quilter's Guild**
10 am Umpqua Valley Arts Center
1624 W. Harvard Boulevard
(503) 672-2532 **Roseburg.**

- 8 and 9 The Rogue Valley Handweavers Guild 11th Annual Sale:** Clothing, pillows, linens, rugs, handspun yarns and other handwoven items.
Congregational Church Sat. 10 am - 4 pm

1801 E. Jackson, Medford
Grants Pass Museum of Art on Sunday
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(503) 899-7667 **Medford**
(503) 476-4138 **Grants Pass.**

10 Alexandria Quintet

Community Concert Association
8 pm Jacoby Auditorium
Umpqua Community College
(503) 440-4600 **Roseburg.**

- 11 thru 29 Exhibit: Kay Buckner, oils; Walt Padgett, Japanese Woodblock Prints; Museum Collection.**
Tues-Sat. 12 - 4 pm Free admission
Grants Pass Museum of Art
Riverside Park
(503) 479-3290 **Grants Pass**

13 thru 16; 21 thru 23 UACT/UCC Play: "Crimes of the Heart"

8:00 pm Nov. 13, 14, 15, 21 and 22
2:00 pm Nov. 16 and 23
Whipple Fine Arts Theater
Umpqua Community College
(503) 440-4600 **Roseburg.**

14 Faculty Keyboard Recital

8:00 pm Music Recital Hall
Southern Oregon State College
(503) 482-6101 **Ashland.**

- 14 Concert: Al Stewart Band, featuring internationally acclaimed vocalist and recording artist Al Stewart.**
8 pm Harbor Hall, 210 East 2nd Street
(503) 347-9712 **Bandon**

15 Class: Coiled Baskets

Instructor: Kris Founds, 10 am to 4 pm
Pre-registration required.
Open daily 10 am - 6 pm. The Websters
10 Guanajuato Way
(503) 482-9801 **Ashland.**

- 15 Concert: Chris Proctor, contemporary fingerstyle guitar**
8:00 pm Harbor Hall
210 East 2nd Street
(503) 347-9712 **Bandon**

15 Keyboard Seminar

8 am - 4 pm Music Recital Hall
Southern Oregon State College
(503) 482-6101 **Ashland.**

- 14 and 15 Pony Village Christmas Fair**
Pony Village Mall
(503) 756-2146 **North Bend**

- 17 thru Dec. 10 Exhibit: "Paintings by Sarah Teofanov"** This Seattle artist presents her interpretations of magic and ritual. Mon-Thurs 8 am - 7 pm; Fri. 8 am - 6 pm; Stevenson Union Gallery
Southern Oregon State College
(503) 482-6465 **Ashland.**

- 18 thru Jan 29 Exhibit: "Celebrating Ashland's Railroad Centennial:"**

A Prelude." Quilt Show by Hands-All-Around Quilts, Etc. Contemporary quilts and wall hangings with railroad themes. Sponsored by the Southern Oregon Historical Society. Reception: Wed. November 19, 7:00 pm
Hours: 1-5 pm, Tues-Sat. Free admission
Chappell-Swedenburg House Museum
900 Siskiyou Blvd./SOSC Plunkett Center
(503) 488-1341 **Ashland.**

19 Ballet Gran Folklorico De Mexico
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College of the Siskiyous
(916) 938-4462 **Weed**

19 thru Dec. 10 Exhibit: "Cityscapes by Joe Jaqua" watercolors by Bay Area artist
Mon-Thurs 8 am - 7 pm; Fri. 8 am - 6 pm
Stevenson Union Gallery
Southern Oregon State College
(503) 482-6465 **Ashland.**

21 thru Jan 4. Exhibit: Paul Mihailescu, contemporary icons; Chistopher Hawthorne & James Nowak, hand-blown glass vessels. Also, paintings and prints from Museum's rental/sales gallery. Reception: Fri. Nov. 21, 5:30 pm
Coos Art Museum, 235 Anderson Ave.
(503) 267-3901 **Coos Bay**

21 22, 28, 29 Dinner Theatre: "Exit the Body" A mystery comedy by Fred

Carmichael, Artistic Director. Barbara Haley. Dinner, 6:30 pm. Showtime 8 pm
Full service bar.
Riverside Inn Conference Center
971 S.E. 6th Street; for ticket reservations
(503) 479-2481 **Grants Pass**

22 Concert: Siskiyou Chamber Singers
8:00 pm. Free admission
Music Recital Hall
Southern Oregon State College
(503) 488-2410 **Ashland.**

22 Class: Wool Felting - Hat Project
Instructor: Dona Zimmermann
10 am - 4 pm. Pre-registration required
Open daily 10 am - 6 pm; The Websters
10 Guanajuato Way
(503) 482-9801 **Ashland.**

23 Concert: Siskiyou Chamber Singers
4:00 pm Free admission
Music Recital Hall
Southern Oregon State College
(503) 488-2410 **Ashland.**

23 The Mass in G Major by Franz Schubert presented in a liturgical setting with the Trinity choir accompanied by members of the Rogue Valley Symphony orchestra and organist and choir director Dr. Margaret Evans.
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- 26 Meeting: Umpqua Valley Weavers Guild
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(503) 672-2532 Roseburg.

- 26 thru Dec. 7 Exhibit: "Liberty Under
The Law" Featuring the original
Magna Carta from Lincoln Cathedral,
and other documents protecting our
freedom. Sponsored by the Southern
Oregon Historical Society.
U.S. Hotel Ballroom
(503) 899-1847 Jacksonville

- 28 thru 30 Festival "Spirit of
Christmas Past" Includes tours of historic
buildings decorated for Christmas.
Sponsored by Southern Oregon Historical
Society, area garden clubs and civic
groups. Time and place to be announced
(503) 899-1847 Jacksonville

- 29 and 30 Enterprise Fair
Josephine County Fairgrounds
(503) 476-3215 Grants Pass

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Guide Arts Events Deadlines

January Issue: November 15

February Issue: December 15

March Issue: January 15

Calendar of the Arts Broadcast

Items should be mailed well in
advance to permit several days of
announcements prior to the event.
Mail to: KSOR Calendar of the Arts
1250 Siskiyou, Ashland, OR 97520.

Star Date

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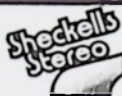
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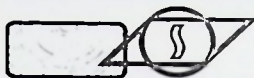
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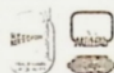
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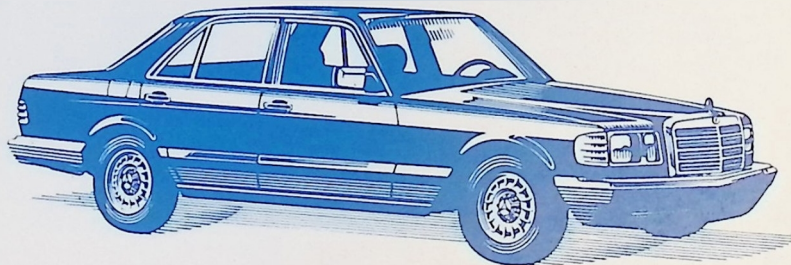
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